THE

VOICE OF PRAISE;

A COLLECTION OF MUSIC FOR THE

CHOIR, SINGING SCHOOL, MUSICAL CONVENTION,

AND THE

SOCIAL CIRCLE.

BY

EDWARD HAMILTON.

"Lift up to God the Voice of Praise,
Whose breath our souls inspired."

BOSTON:
PUBLISHED BY OLIVER DITSON AND COMPANY,
277 WASHINGTON STREET.

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PREFACE.

The tunes and pieces in this work which are designated by this mark (*) are composed by the Editor. Those designated thus (†) are the work of a distinguished German musician, now deceased. They have, in many instances, been rearranged. All of these are *the property* of the Editor. Other pieces are credited to the original authors, though most of them have been entirely rewritten. There are only about thirty tunes which belong wholly to others. These are familiar to the public, and are found in many collections. The Editor acknowledges his obligations to Dr. Mason and to "Mason, Brothers," N.Y., for the use of a number of popular tunes designed for congregational use.

The music of this work, generally, will be found to be new, not merely in name and form, but in idea and style. It is not made up of street melodies or reminiscences of Ethiopian minstrelsy, but is written expressly as sacred music in a style suited to religious worship after an appropriate type. It is not difficult to learn, to perform or to comprehend; nor, on the other hand, is it trivial or commonplace. Its aim and purpose is to improve the taste of both hearer and performer, and to dignify the service of sacred song. Those who study and master it will have made progress in musical skill and taste, and those who listen to it will, it is hoped, derive benefit and edification therefrom.

A collection of Part-Songs, for two, three, four and five voices, will be found in the forepart of the book, calculated for the singing school, the social gathering and the musical convention. These are, for the most part, new. A small portion are arrangements expressly for this work. They may be introduced into the singing class as auxiliary to musical education or as recreations in the intervals of severer study.

The music, both sacred and secular, will be found sufficiently easy of performance. There are some pieces requiring study and perseverance. Music ought not to descend to the low level of inferior capacity to save trouble for the indolent or unfaithful teacher. Nor should it so far transcend ordinary talent as to render its complete mastery impracticable with the common opportunities. It is intended, in this work, to hold the just medium between that which calls for little effort on the part of the learner, and that which can only be taught or learned under unusually favorable circumstances. This course is likely to lead to a style of composition and arrangement which will exclude trivial melody and feeble harmony from the services of the church. Upon the whole, it has been the intention of the Editor to replenish his book with music distinguished for simplicity, strength and dignity; avoiding for the most part, on the one hand, the dry style of the even-timed choral, and, on the other, the chromatic sentimentality which serves, in so much modern psalmody, to transfer from the operatic stage to the church that which is sadly out of place in its new position, or to make a parade of the superficial learning of ambitious writers of psalmody, whose desire to shine is largely in excess of their good sense.

Care has been taken to make the Tenor an interesting part to sing, and there are a number of tunes having the leading melody in that voice. There are many instances of Trio passages for the three upper or three lower parts. These are real Trios, having motion in each part, and not mere Duetts with accompanying Bass. There are also Duetts which are not entirely a monotonous series of thirds or sixths.

A teacher's index has been prepared for the purpose of pointing out such tunes as will serve for practical exercises in the earlier stages of study. The upper tunes on each page, especially in the Long, Short and Common Metres, will be found the more easy. The lower tunes will suit the more advanced stage of instruction.

The Anthems, Sentences and the like, are numerous, short, and generally not difficult. A few will require and reward persevering study.

Entered, according to Act of Congress, in the year 1862, by OLIVER DITSON & Co., in the Clerk's Office of the District Court for the District of Massachusetts.

A. B. KIDDER'S MUSIC TYPOGRAPHY

ELEMENTS OF MUSIC.

CHAPTER I.

NOTES.

§ 1. Musical sounds are represented by Notes.

§ 2. Notes are of different forms, to show the different duration of sounds.

The Whole Note, ... 𝅝
Half Note, ... 𝅗𝅥
Quarter Note, ... ♩
Eighth Note, ... ♪
Sixteenth Note, ... 𝅘𝅥𝅯
Thirty-second Note, ... 𝅘𝅥𝅰

} The length of the sounds which these represent is in the proportion indicated by their names.

§ 3. A Dot placed after a note, makes it stand for a sound half as long again.

A Dotted Whole Note 𝅝. is equal in duration to three Half Notes.
A Dotted Half Note 𝅗𝅥. is equal in duration to three Quarter Notes.
A Dotted Quarter Note ♩. is equal in duration to three Eighth Notes.

§ 4. A Second Dot adds half as much as the first dot to the length of a note. Thus, for example, a half note with two dots, 𝅗𝅥.. is equal to 𝅗𝅥 ♩ ♪ a half, a quarter, and an eighth together.

CHAPTER II.

RESTS.

§ 5. Pauses in music, which are measured intervals of silence, are represented by characters called Rests. These are of different forms, and respectively denote pauses corresponding in duration to the Notes from which they are named.

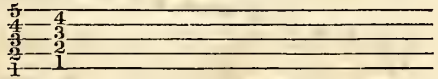
Whole Rest, ... 𝄻
Half Rest, ... 𝄼
Quarter Rest, ... 𝄽
Eighth Rest, ... 𝄾
Sixteenth Rest, ... 𝄿
Thirty-second Rest, ... 𝅀

} Each of these may be dotted, whereby they will be lengthened as the notes are.

CHAPTER III.

THE STAFF.

§ 6. Notes are written upon a Staff. This consists of *Five Lines* and the *Four Spaces* between them.



The lines are numbered beginning at the lowest, and likewise the spaces. When more than five lines are needed, they are drawn above or below, but not across the page wholly, being only just long enough to hold the notes employed

These are called *first added line above, second added line below*, &c. The spaces outside the regular five lines, are called *first space above, second space above*, &c.

§ 7. The *place* occupied by a note upon the Staff or its added lines or spaces, determines the *pitch* of the sound. Sounds high in pitch are placed high. Low sounds are placed low.

CHAPTER IV.

RANGE OF SOUNDS.

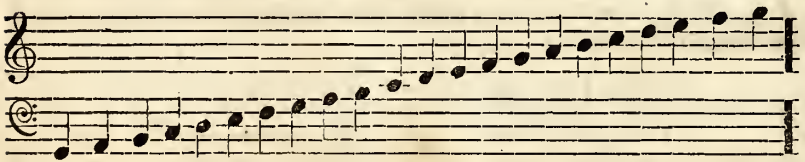
§ 8. The human voice as employed in choral music, gives a series of about twenty-two sounds.

§ 9. These sounds rise in pitch by a certain progression which may be called *natural*, extending from the lowest sound of men's voices, to the highest of women's voices.

§ 10. We need more than one Staff to write these twenty-two sounds; hence *two* are employed, which are distinguished from each other by the CLEFS. The Base is used for male voices, the Treble Clef is used for female voices.

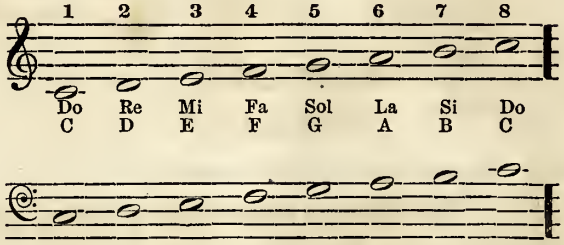
§ 11. The sounds are arranged upon the two staffs so that the *first added line above* the Base Staff, coincides in pitch with the *first added line below*, in the Treble Staff.

§ 12. The position of these sounds is thus shown :



§ 13. A certain series of eight sounds constitutes THE SCALE. Any sound may be taken for the first of such a series: the second, third, fourth, &c. following by certain steps or intervals.

§ 14. The so-called NATURAL SCALE is represented below, beginning with the first added line below the Treble Staff.



Also beginning with the second space of the Base Staff. The sounds are numbered from 1 to 8, which designates their position in the scale. They are distinguished by letters which serve to describe their absolute pitch. In singing the Scale it is convenient to make use of the syllables as here applied.

§ 15. The Scale here represented is written in the KEY OF C, by which is meant that the series of sounds commences with that sound called C.

§ 16. When any other letter is taken for the first of the Scale, it is said to be in the key of that letter; as THE KEY OF G, THE KEY OF A, &c.

CHAPTER V.

INTERVALS.

§ 17. The difference of pitch between two sounds is called an INTERVAL. The series of sounds given in § 12, does not procced by like steps, but by two different steps, called *tones* and *semitones*, and sometimes called *steps* and *half-steps*. Thus the interval from 1 to 2, is a TONE or STEP; from 2 to 3 is the same; but from 3 to 4 is a SEMITONE or HALF STEP.

§ 18. The SCALE ascends by *two steps, one half step, three steps, one half step*.

§ 19. With whatever sound it is commenced it rises in this order.

§ 20. The intervals between sounds as described by their names, are always these, viz:

From A to B, one step.
B to C, half step.
C to D, one step.
D to E, one step.
E to F, half step.
F to G, one step.
G to A, one step.

CHAPTER VI.

INTERMEDIATE SOUNDS.

§ 21. Between the sounds which are at the interval of a step, there may be inserted an intermediate sound. Thus, between C and D, there may be a sound a half-step above C, and of course a half-step below D; the same between D and E, also between F and G, G and A, A and B.

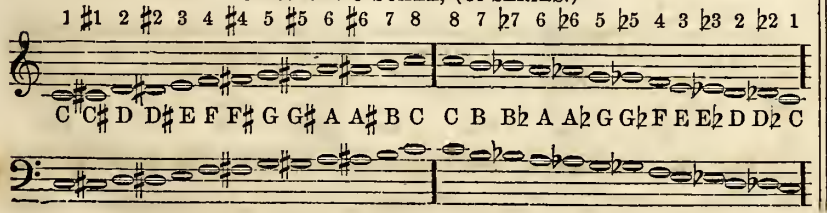
§ 22. A SHARP (♯) placed before a note, shows a sound a half-step higher.

A FLAT (♭) placed before a note, shows the sound to be a half-step lower.

§ 23. The INTERMEDIATE SOUNDS above referred to, are represented by the use of Sharps or Flats.

Here is a diagram showing all the seven different natural sounds, with the introduced sounds, making, when taken together, a continued series of half steps, and constituting what is called the CHROMATIC SCALE. This *ought* to be called the CHROMATIC SERIES, rather.

CHROMATIC SCALE, (Or SERIES.)



This shows all the sounds employed in music between C and C, the extremes of the Scale. Here is seen also, the manner of speaking of the sounds or describing them by the use of the numerals and letters. Thus by the numerals we say, sharp 2, (♯2,) flat 5, (♭5,) &c.; and by the letters we say, D sharp, (D♯,) E flat, (E♭,) &c.

§ 24. This chromatic series may be indefinitely extended upwards or downwards, repeating in due course the same letters or figures; so that if it were made to embrace the entire extent of vocal choral music as set forth in §12, we should have in the whole, thirty-seven sounds, all of which are in constant use.

CHAPTER VII.

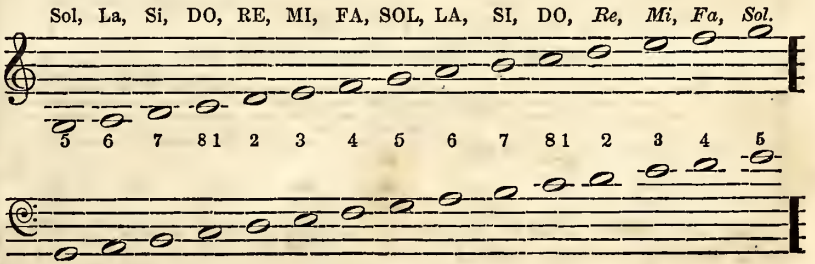
TRANSPOSITION.

§ 25. When the common scale, such as is described in § 18, commences with any other sound than the one called C, it will be found requisite to employ one or more of the intermediate sounds, for the purpose of preserving the order of steps and half steps, according to the prescribed order, for example:

§ 26. If we commence with G, it will become necessary to use F♯ instead of F, so as to make a whole step from 6 to 7, and a half step from 7 to 8.

§ 27. Again; if we commence with F, we have to use B♭ instead of B, in order to make a half-step from 3 to 4, and a whole step from 4 to 5.

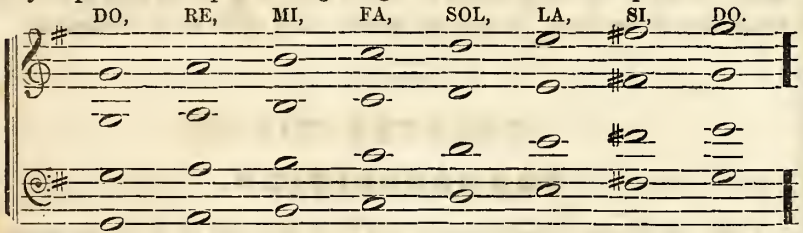
§ 28. The Scale may commence with *any sound* of the chromatic series.



The foregoing is the Scale of C, extended both downwards and upwards to the full scope of choral music. No sharps or flats are necessary here, the notes being what are called natural.

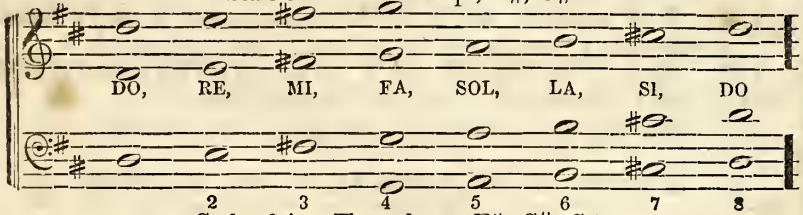
Here follow Scales in various keys, such as are commonly used. These may of course be extended like the above.

In the Scale of G, which follows, it is necessary to sharp F, but it is the usual way to place the sharp at the beginning on the line, where F is placed.

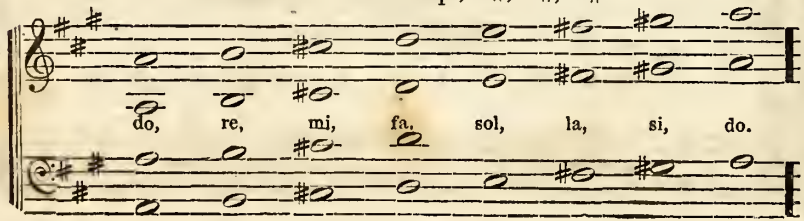


In the above, the Scale which commences with the fourth space in the Base, and that commencing with the third space below in the Treble, are identically the same in pitch.

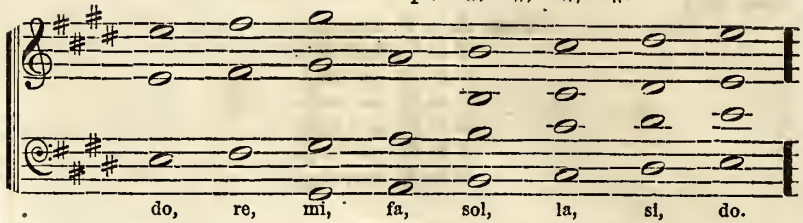
Scale of D. Two sharps, F♯, C♯.



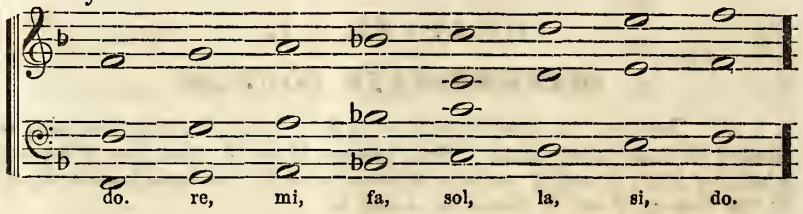
Scale of A. Three sharps, F♯, C♯, G♯.



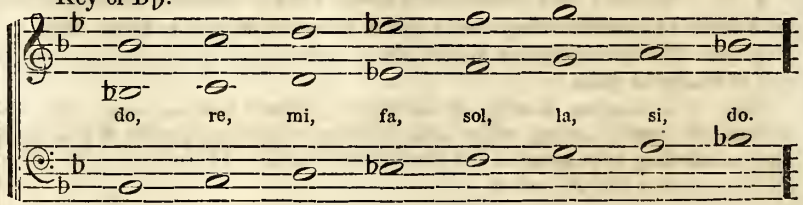
Scale of E. Four sharps, F♯, C♯, G♯, D♯.



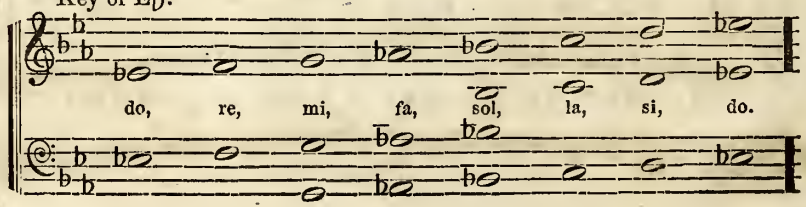
Key of F.



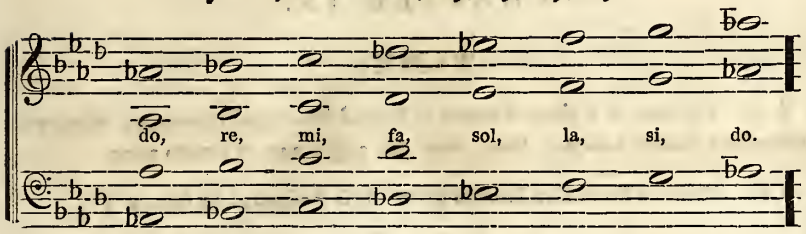
Key of B♭.



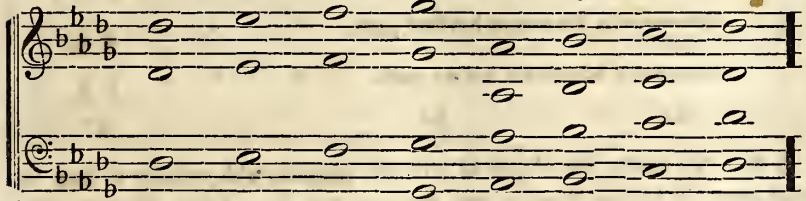
Key of E♭.



Key of A♭. Four flats, B♭, E♭, A♭, D♭.



Key of D♭. Five flats, B♭, E♭, A♭, D♭, G♭.

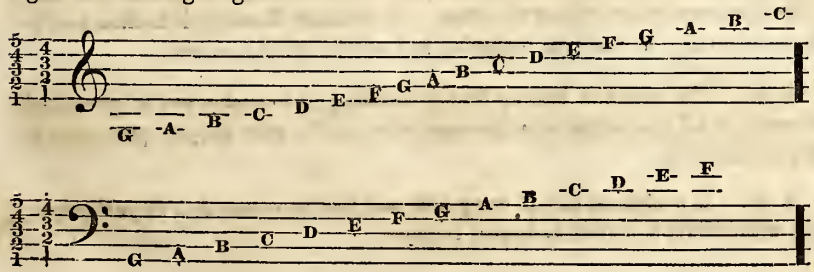


§ 29. The SIGN or SIGNATURE of a Key, is the FLATS or SHARPS placed on the Staff at the commencement of a piece of music. Thus, one sharp shows the key of G, one flat shows the key of F, &c.

§ 30. When there are neither flats nor sharps, it is the key of C.

§ 31. To learn to read by the syllables, it is necessary to learn,

First, the position of the letters upon the two Staffs, Base and Treble, according to the following diagram.



Second. It is necessary to know where to find Do. This is known from the Signature, according to the following table:

In the absence of flats or sharps,	C is Do.
When there is one sharp, ...	G is Do.
When there are two sharps, . . .	D is Do.
" " three sharps, . . .	A is Do.
" " four sharps, . . .	E is Do.
" " five sharps, ...	B is Do.
When there is one flat, ...	F is Do.
When there are two flats, ...	B♭ is Do.
" " three flats, ...	E♭ is Do.
" " four flats, ...	A♭ is Do.
" " five flats, ...	D♭ is Do.

§ 32. The syllables follow each other in ascending, in the following order.

DO, RE, MI, FA, SOL, LA, SI, DO.
dō, ray, mee, fa(ther,) saul, la, see, dō.

In descending, in the inverted order.

For example, if A be 1 or Do, B will be 2 or Re; if G be Do, A will be Re, and B will be Mi; if F be Do, E (below it) will be Si, D will be La, C will be Sol.

§ 33. The letters are *stationary* on the staff. The numerals and syllables *change* with each change of the Key, or starting point of the Scale.

CHAPTER VIII.

MODULATION.

§ 34. A character called a NATURAL, (♮) is used to restore a note to its primitive sound.

Tunes are not always throughout in the same key. A piece may begin in the key of G, the signature of which is one sharp, and it may proceed to modulate or change into the natural scale or key of C. In this case, a Natural is placed

before every F that occurs, which brings it back to the same sound it has in the Scale of C.

So a piece may begin in the key of F, the Signature being one flat, and it may modulate into the scale of C, in which case a Natural is placed before every B that occurs, which directs you to sing B instead of B flat, making the same sound as in the Natural Scale.

§ 35. Modulations are made from any key or scale into any other. It is necessary to employ such sharps or flats or naturals as may be requisite to change the sounds into those which belong to the new scale into which you modulate.

§ 36. When the change or modulation as is most frequently the case, is transient and temporary, it is usual to place such sharps or flats or naturals, as are required before each note to be affected by them, and not to make any change in the Signature. These sharps, flats and naturals so used, are called ACCIDENTALS; and we speak of the notes to which they are prefixed as C sharp, A sharp, D flat, F natural, &c. Or if we designate the sounds by the numerals, we call them sharp 4, flat 6, natural 7, as the case may be. In applying the syllables to such altered sounds, it is the custom in case of

Sharp	One,	to call it	DI,	(pronounced	Dee.)
"	Two,	" "	RE,	("	Ree.)
"	Four,	" "	FI,	("	Fee.)
"	Five,	" "	SI,	("	See.)
"	Six,	" "	LI,	("	Lee.)
Flat	Seven,	" "	SE,	("	Say.)
"	Six,	" "	LE,	("	Lay.)
"	Five,	" "	SE,	("	Say.)
"	Three,	" "	ME,	("	May.)
"	Two,	" "	RE,	("	Ray.)

When a Natural raises a sound, the syllable is affected as by a Sharp. When it lowers the sound, the syllable is affected as by a Flat.

CHAPTER IX.

TIME.

§ 37. The time of a piece of music is divided into equal measures; which are themselves divided into two, three, four, six, eight, nine or twelve parts.

§ 38. DOUBLE MEASURE has two parts. It is designated by figures $\frac{2}{2}$ $\frac{2}{4}$

TRIPLE MEASURE has three parts. It is designated by figures $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

QUADRUPLE MEASURE has four parts. " " " $\frac{4}{2}$ $\frac{4}{4}$

SEXTUPLE MEASURE has six parts. " " " $\frac{6}{4}$ $\frac{6}{8}$

&c. &c. &c.

§ 39. To enable the singer to give the measures with equality of time, he must count, in Double Measure, one, two, one, two, &c. Triple Measure, one, two, three, one, two, three, &c. Quadruple Measure, one, two, three, four, &c.

§ 40. Another way is, to beat time, which may be done by the finger downwards to each part of the measure.

§ 41. Sometimes you may beat four times to a Measure, in Double Measure, and sometimes eight times in Quadruple. Also in Triple Measure, you may with advantage count or beat six times. In Sextuple Measure, it is often best to beat twice only, to mark the beginning and middle of the measures.

§ 42. The object of beating time or counting, is to enable you to give equal duration to all the measures in the same tune, and to give the just proportion to the several notes.

§ 43. It is obvious that *if every note and rest in a tune has its just length*, the whole thing is perfect in respect to time.

CHAPTER X.

§ 44. A BRACE connects two or more staffs together, showing that the music upon those staffs is to be sung simultaneously.

A BAR separates measures from each other.

A DOUBLE BAR shows the end of a line of words.

A CLOSE shows the end of the piece of music.

A REPEAT is a character showing that a passage is to be sung twice.

PIANO, or *p*, indicates softness.

PIANISSIMO, or *pp*, indicates extreme softness.

FORTE, or *f*, indicates loudness.

FORTISSIMO, or *ff*, indicates extreme loudness.

MEZZO, or *m*, indicates medium power.

CRESCENDO, , indicates increasing power.

DIMINUENDO, , indicates decreasing power.

<, indicates sudden crescendo.

>, explosive tone.

CHAPTER XI.

§ 45. Choral Music is usually written in four parts, viz; TREBLE, ALTO, TENOR, BASE.

§ 46. These four parts or melodies are commonly written upon four staffs, though often on two, occasionally on three, and rarely on one.

§ 47. The TENOR is usually written on a Treble Staff, though it is understood in such case, to be an octave or whole scale lower.

§ 48. A SLUR (), is used to connect notes which belong to the same word or syllable.

D. C., an abbreviation of DA CAPO, to the head or beginning.

FINE, the end.

ADAGIO, very slow.

ANDANTE, somewhat slow.

ALLEGRO, quick.

AD LIB., at pleasure as regards time.

A TEMPO, in time.

STACCATO, ' ' ' ' This term or these marks signify a short and detached manner of performance.

LEGATO, This term and character signify a connected and flowing style.

VERSE, single voice on a part.

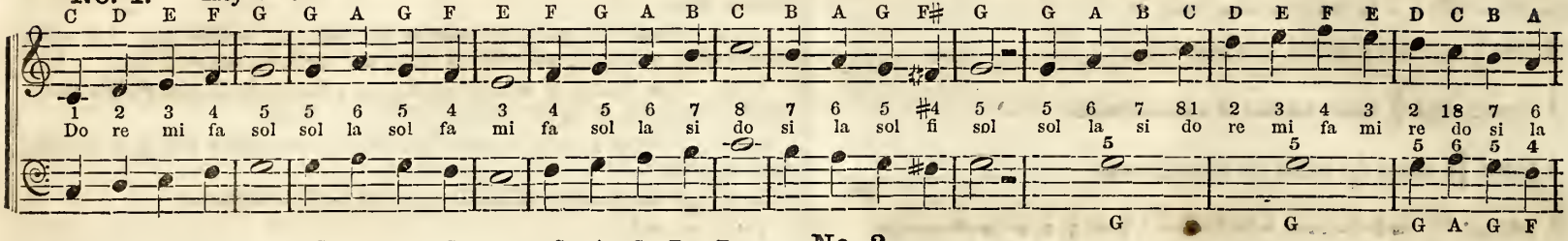
TUTTI, all the voices and instruments.

§ 49. Here follow Exercises and Tunes in each variety of measure, in common use.

EXERCISES IN TIME AND TUNE.

QUADRUPLE MEASURE. $\frac{4}{4}$ Count four times in each measure. Accent the first and third beats.

No. 1. Key of C.



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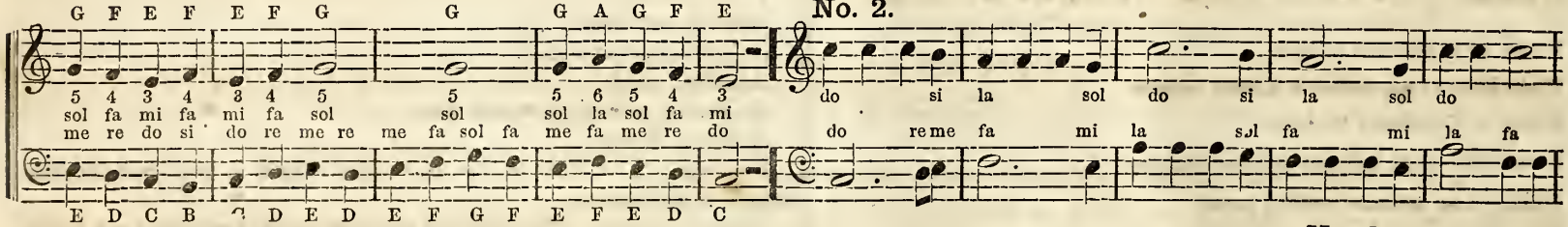

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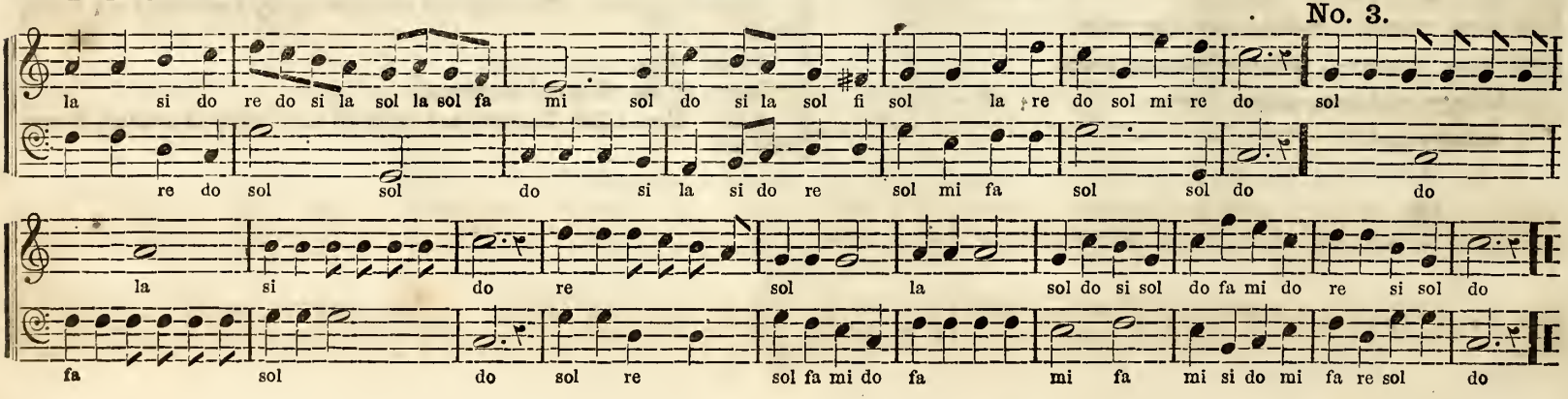
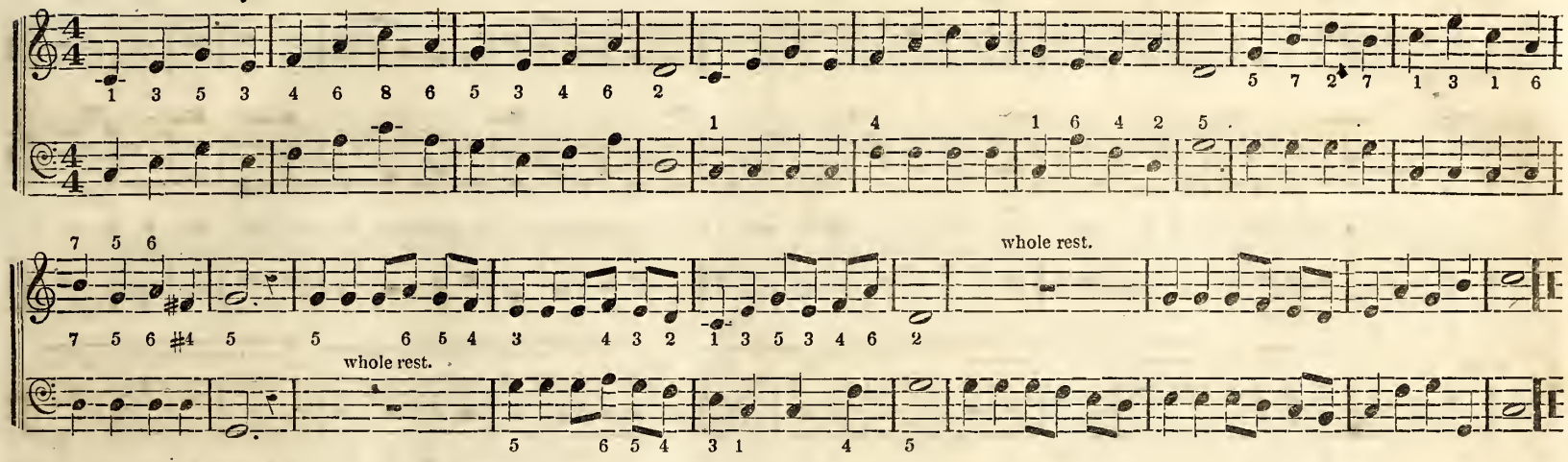
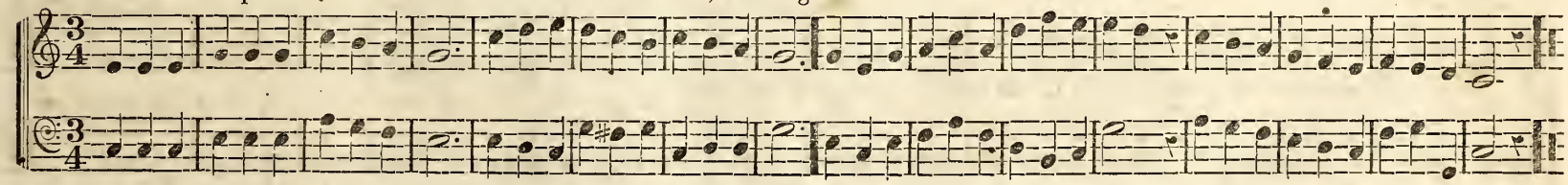


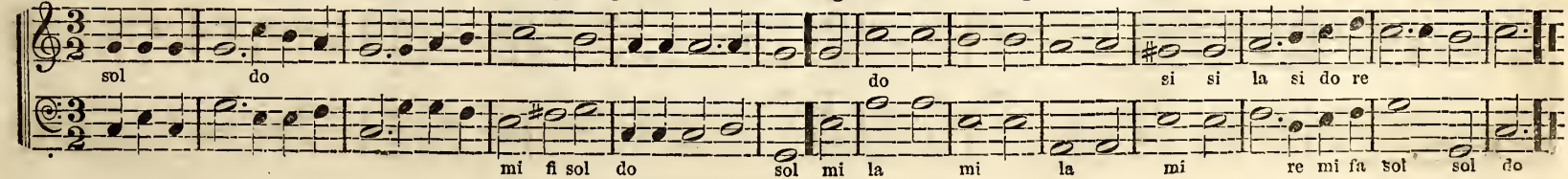
No. 4. Key of C.



No. 5. Triple Measure—Count three times in each measure, accenting the first beat.

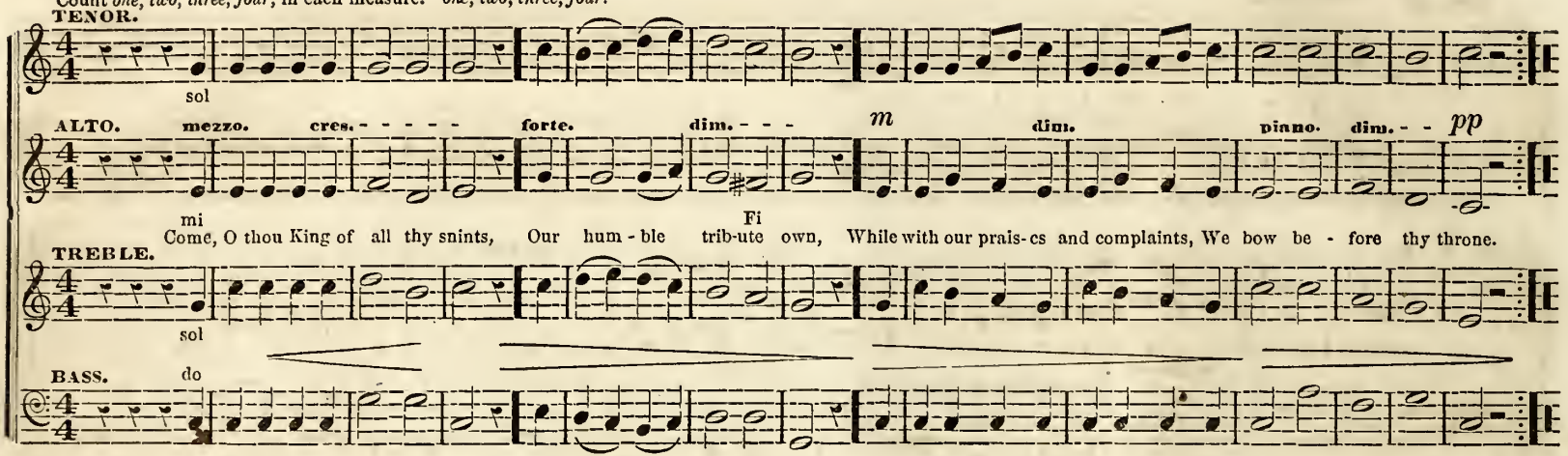


No. 6. Triple Measure—Count 6 times, beginning with the 4th, counting or beat and ending with the third.



No. 7.

Count *one, two, three, four,* in each measure. *one, two, three, four.*



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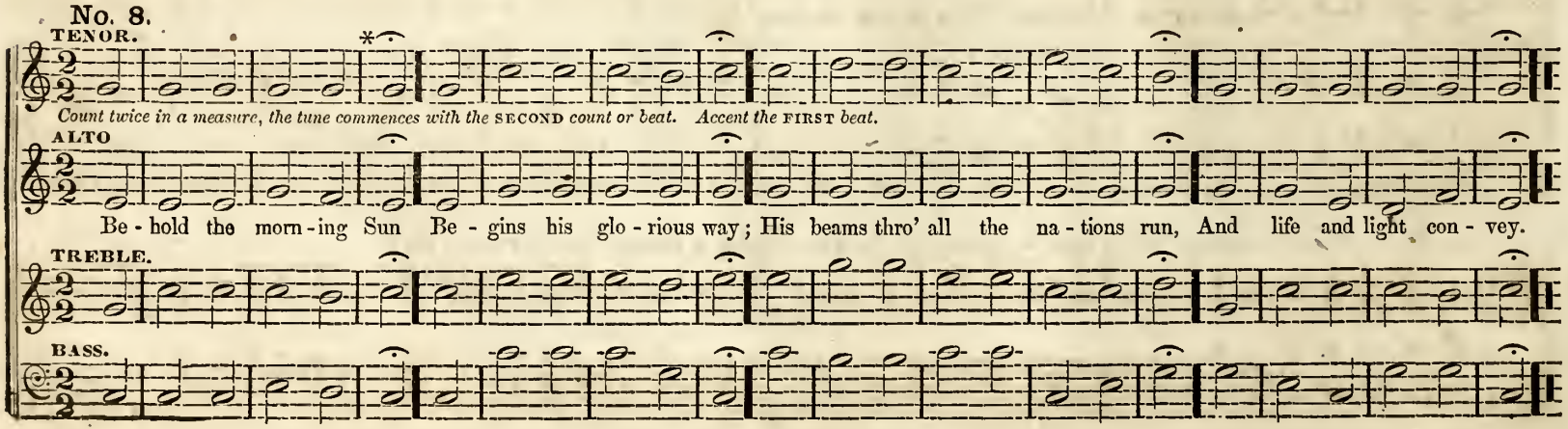
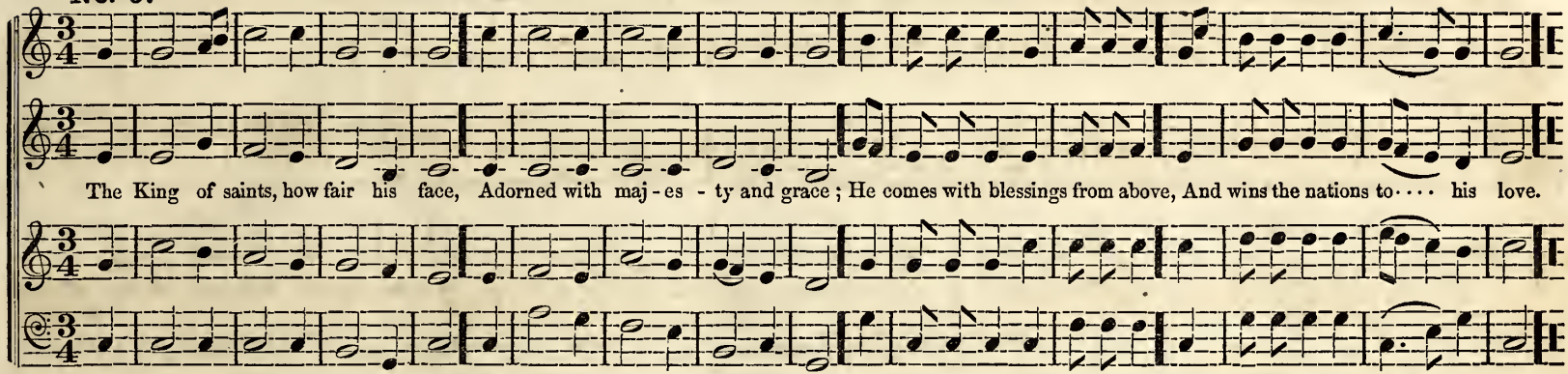


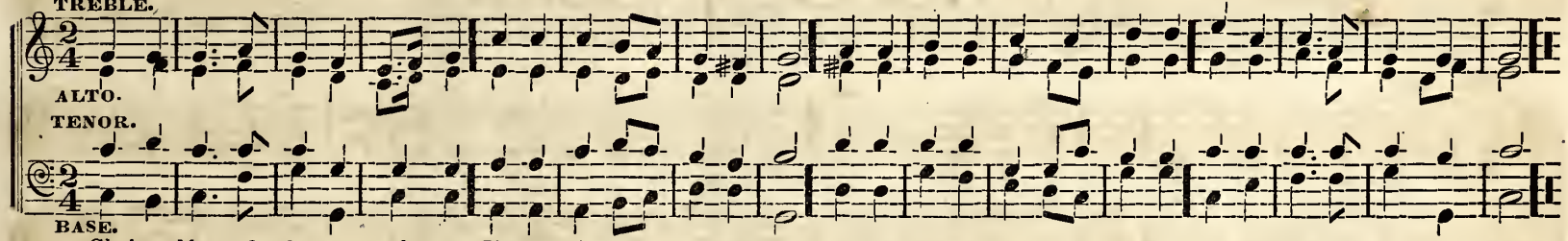
* PAUSE. *Prolong the note beyond its time.*

No. 9.



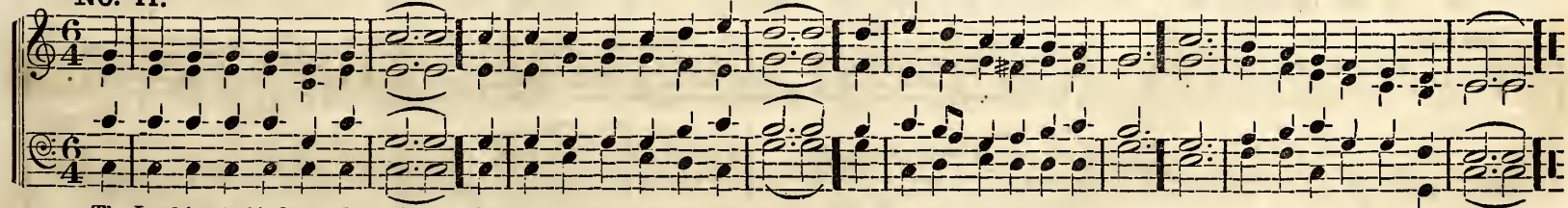
The King of saints, how fair his face, Adorned with maj - es - ty and grace ; He comes with blessings from above, And wins the nations to···· his love.

No. 10.



Glorious things of thee are spok - en, Zi - on, ci - ty of our God ; He whose word cannot be brok-en, Chose thee for his own a - bode.

No. 11.



The Lord has in kindness de - clared That those who will trust in his name, Shall in the sharp conflict be spared, His mer -cy and love to pro - claim.

§ 50. Proceed now to study such tunes in the body of this work, as have the mark (**C.**) in a large capital letter: tunes thus designated being deemed suitable for primary lessons in the Key of C.

§ 51. Then study the following exercises in the key of G. with signature of one sharp.

No. 12.

The sharp placed on the F. line at the beginning shows that F♯ is to be used, and not F. *Count two quarters in each measure.* ONE, TWO.

An - gels, roll the rock a - way; Death, yield up thy migh - ty prey: See! he ris - es from the tomb— Shining with im - mor - tal bloom.

do mi re do sol mi do mi re mi do mi fi sol mi re do si do

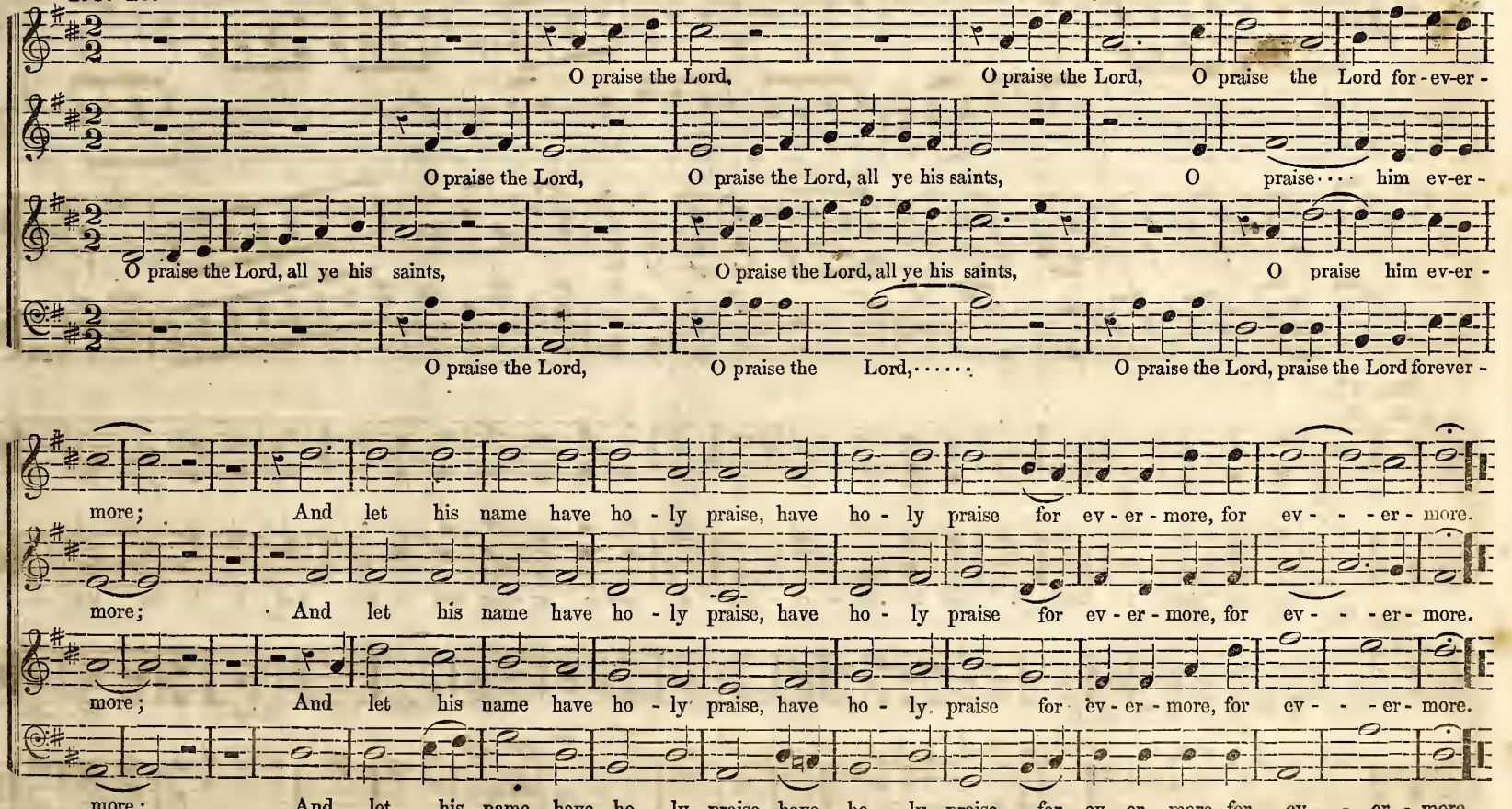
No. 13.

No. 14.

§ 52. Practice the tunes marked **G**.

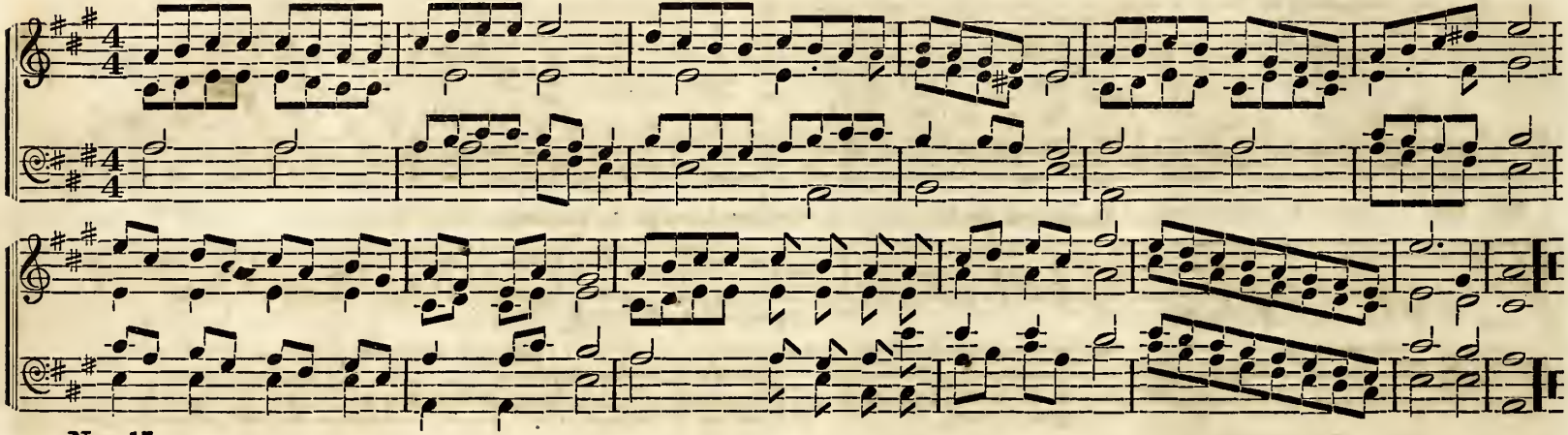
§ 53. Study the following—in the Key of D. Two sharps. F♯ and C♯—*Do* is in the first space below in the Treble and also on the fourth line. In the Base *Do* is on the third line.

No. 15.

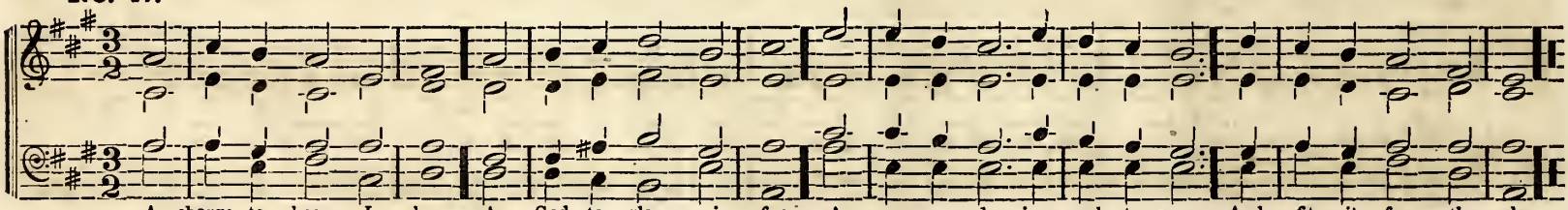


§ 54 Practice the tunes marked **D**.

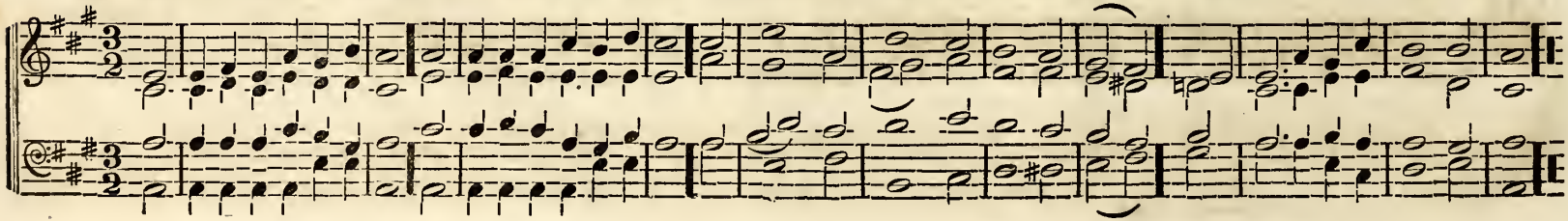
No. 16. Key of A. Three sharps—*Do* is in the second space of the Treble staff—and the first space of the Base. Sing the syllables—also sing the whole with one syllable, *La*.



No. 17.

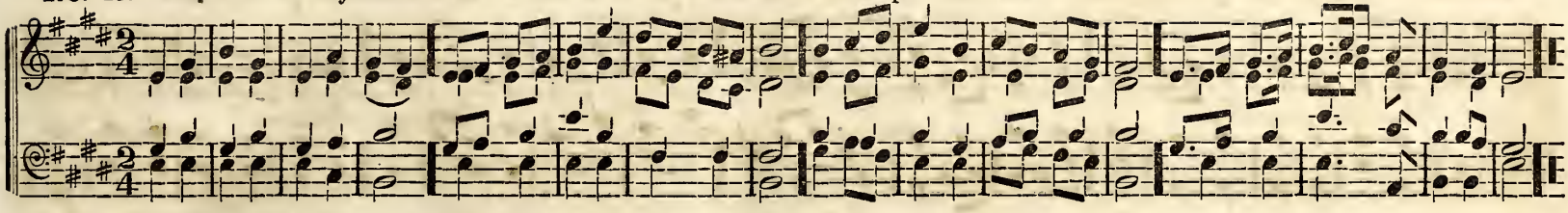


No. 18.

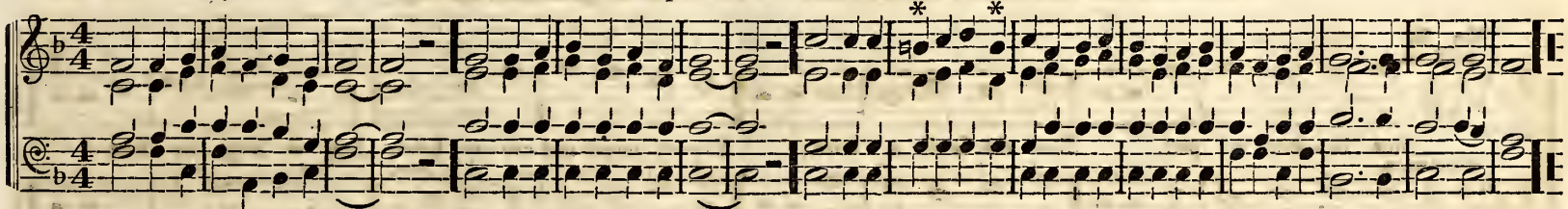


Practice the tunes marked **A**.

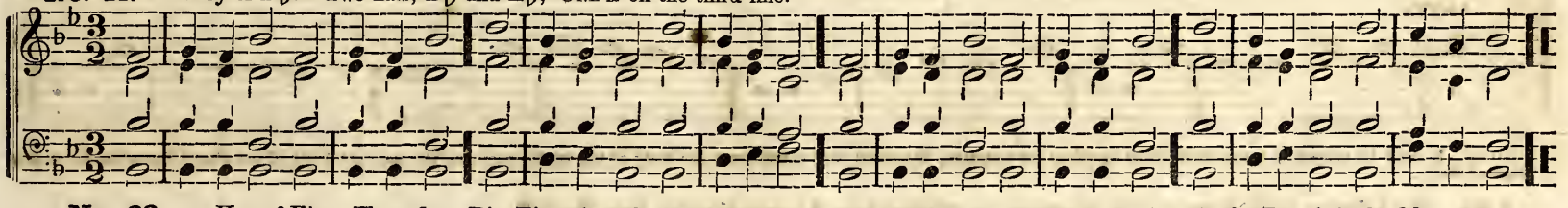
No. 19. Exercise in the Key of E. One is on the first line of the Treble and third space of the Base.



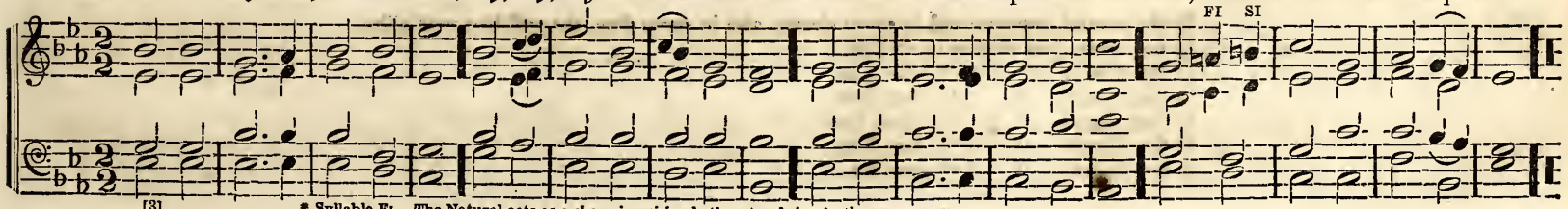
No. 20. Key of F. B♭ instead of B, Do is in the first space and fifth line of the Treble, fourth line in the Base.



No. 21. Key of B♭. Two flats, B♭ and E♭, One is on the third line.

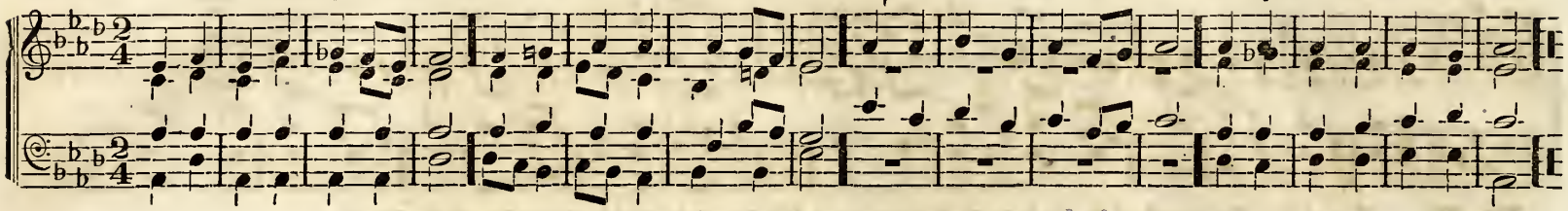


No. 22. Key of E♭. Three flats, B♭, E♭, A♭. One is on the first line and in the 4th space in the Treble; in the Base it is the 3d space.



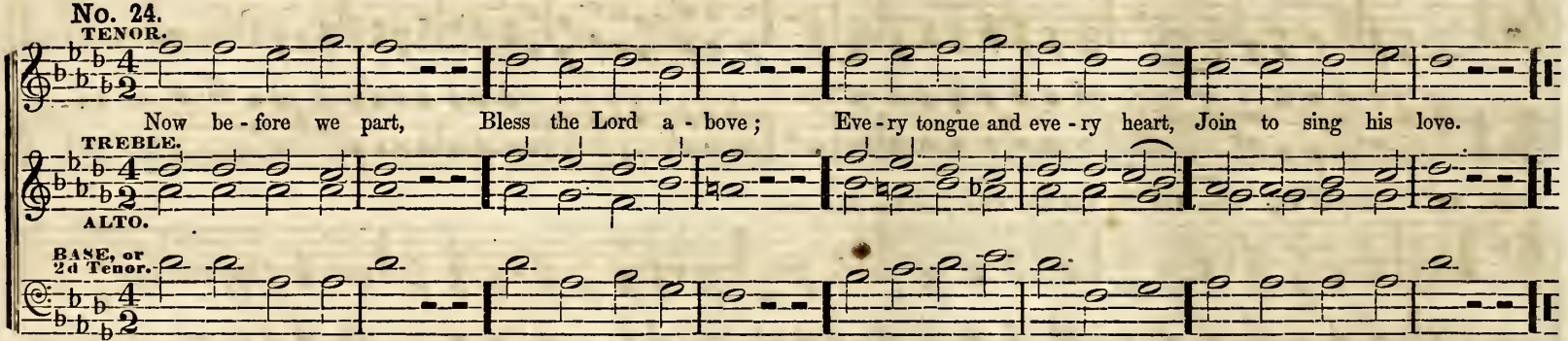
* Syllable Fi. The Natural acts as a sharp in raising both notes, being in the same measure.

No. 23. Key of A♭, four flats. B♭, E♭, A♭, D♭. Do is in the second space of the Treble; first space of the Base.



* These notes are ♭7, syllable *Se*, (pronounced *Say*.) † The rests are for the Base and Alto only.

No. 24.



NOTE. It may be proper in some of the keys to select for practice, the more easy tunes from the body of the work, reserving the more difficult of the above Exercises for a later stage of study.

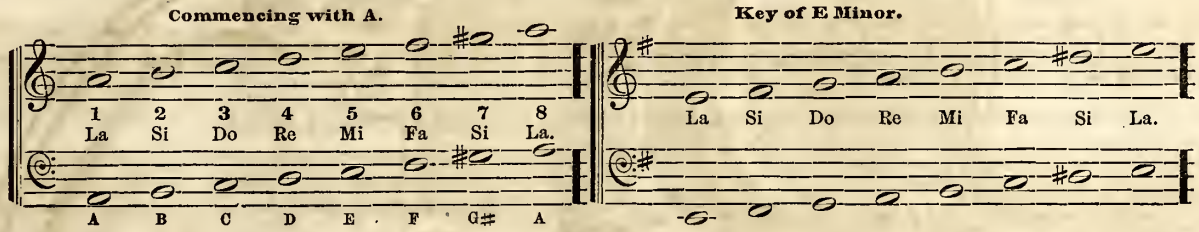
§ 55. The following table shows in what signatures the syllables have the same situation upon the staff.

In the natural signature and in seven sharps, also in seven flats, the syllables read alike
In one sharp, you read as in six flats.
In two sharps, " " five flats.
In three sharps, " " four flats.
In four sharps, " " three flats
In five sharps, " " two flats.
In six sharps, " " one flat.

CHAPTER XII.

THE MINOR SCALE.

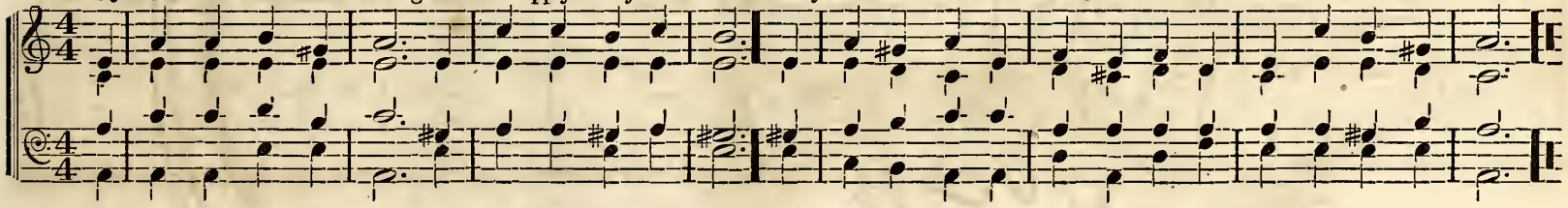
§ 56. This is a series of sounds differing from the Scale which is represented in § 14, in having a HALF STEP or SEMITONE from 2 to 3, a WHOLE STEP or TONE from 3 to 4, and an interval of a TONE AND A HALF from 6 to 7. It may commence with any sound of the Chromatic Series.



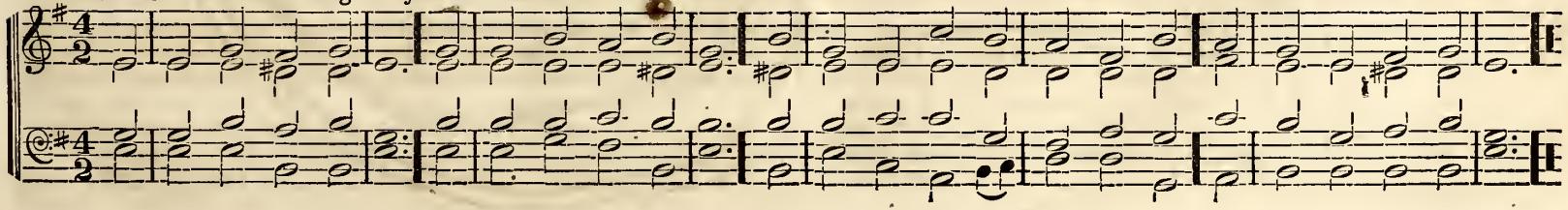
§ 57. To construct a Minor Scale beginning with any pitch whatever, it is necessary to employ such sounds as will bring the tones and half-tones in the right places, according to the following order of intervals, ascending, viz: TONE, HALF-TONE, TONE, TONE, HALF-TONE, TONE AND A HALF, HALF-TONE.

§ 58. The SIGNATURE of a Minor Scale is the same with that of the major or common scale, which commences with the note called Do.

No. 25. A Minor. Natural Signature. Apply the syllables as in C Major.



No. 26. E Minor. Sing the syllables as in G.



A
B
C
D
E
F
G
H
I
K
K
L
M
M
M
M
M
M
m
m
m
m
m
m

ORGANS OF THE MOUTH AND THROAT.

THE WINDPIPE.

In the plate upon the opposite page, KK represents the Wind-pipe. All vocal tones are produced by the breath passing from the Lungs up through the Wind-pipe.

THE LARYNX.

At the upper part of the Wind-pipe is an apparatus consisting of five cartilages, viz., the *Thyroid*, the *Cricoid*, the *Epiglottis*, and the two *Arytenoid*. They are bound together by ligaments, and moved by muscles. The union of these five cartilages is called the Larynx. In the plate, the Larynx is represented at H. L. I.

The *Thyroid* cartilage is the largest of the five, and forms the prominence in the front of the neck, called "Adam's Apple." The *Cricoid* cartilage is situated below the Thyroid. It connects with the Thyroid Cartilage, and with the upper ring of the Wind-pipe.

The *Arytenoid* cartilages, are small triangular bodies placed upon the back part of the Cricoid Cartilage.

The *Epiglottis* is placed behind the base of the Tongue. In shape it resembles a leaf of parsley. In the plate, the Epiglottis is represented at I.

Two ligaments pass from the Thyroid Cartilage to the two Arytenoid Cartilages which are called the *Vocal Cords*. The aperture or opening between these ligaments is called the *Glottis*. It is about three quarters of an inch long and one quarter of an inch wide. In the plate, the "Glottis" or "opening of the Larynx," is represented between H and L.

The *pitch* of the tones in singing is determined by the Larynx. To produce the lowest tone of the voice, the Glottis or opening of the Larynx is opened to its fullest extent. As the voice ascends the scale, the muscles of the Larynx are contracted, and the Glottis made smaller and smaller.

All of the trouble which singers and speakers have with the throat, is in the Larynx, occasioned for the most part by compelling the Larynx to *produce* as well as *pitch* the tone. The tone must be *produced* by forcing the current of air up from the lungs, by the motion of the abdominal muscles, leaving the Larynx with nothing to do but to regulate the *pitch*. Those who compel the Larynx to *produce* as well as *pitch* the voice, will soon experience fatigue, dryness of the throat, irritation of the Larynx, huskiness, sore throat, and finally loss of voice.

THE SOFT PALATE.

In the Plate, the Soft Palate is represented at F. It can be drawn up so as to enlarge the cavity at the back part of the roof of the mouth. When it is down in its natural place, the tone will be brilliant and clear. When it is drawn up, and the room it occupied in the back part of the mouth is occupied by the breath, the tone will be mellow and soft. The lower part of the Soft Palate is called the Uvula. The Uvula moves with the Soft Palate, and is in reality a part of it, but it has also a backward and forward motion of its own. It is the vibratory motion of the Uvula which causes the articulation of a trill or rapid running passage. The Soft Palate and Uvula can be easily seen by looking into any person's mouth, if the mouth is widely opened.

NERVES OF THE LOWER JAW.

The "bundle of nerves" of the Lower Jaw is represented in the Plate, under the letters A. D. C. These muscles are designed to move the jaw when masticating food. Many singers have the habit of keeping them contracted when singing, thus always making the tone hard or shrill, and injuring the intonation. While singing, these "Nerves of the Lower Jaw," must always be *perfectly relaxed.*

POSITION OF THE TONGUE.

In the Plate, the tongue ("B") is represented in the position it must always be in, when vowel elements are being sung, i. e., perfectly motionless on the bottom of the mouth. When articulating consonants its position must necessarily be changed.

Two prominent faults in using the tongue in singing, are, first, rolling it up at the end (towards "A") into the roof of the mouth, producing a smothered quality of tone; and second, pressing the tongue back at the roots (towards "C,") back into the Larynx, producing a guttural quality of tone. Some singers have the habit of curling the end of the tongue back into the roof of the mouth, forming, so to speak, a "solid mass of tongue" in the middle of the mouth, producing a very hard quality of tone.

NASAL TONES.

In the Plate, the passage to the Nasal Organs is represented at "G." The singer must not allow the breath to pass into the passage marked "G," or a nasal quality of tone will be produced.

EXPLANATION OF THE PLATE.

A.....The end of the Tongue.
B.....The Tongue.
C.....The roots of the Tongue.
D.....The nerves of the Lower Jaw.
E.....The Uvula.
F.....The Soft Palate.
G.....The passage to the Nostrils.
H.....The Larynx.
I.....The Epiglottis.
K.....The Wind-pipe.
L.....The Glottis.
M.....The Cervical Vertebrae.
N.....The Cavity of the Throat
O.....The Cavity of the Mouth.

THE VOICE.

The cultivation of the voice is a subject which has hitherto been very much neglected in this country. It is now beginning to attract the attention which its importance demands. Teachers of vocal music have been unacquainted with the mechanism of the organs of voice, and have been consequently unable to impart instruction upon the subject to their pupils. Indeed, teaching by the example of a good voice, has been to a very great extent the only method employed. There have been a few good teachers possessed of the requisite knowledge, but for the most part our young ladies and gentlemen having good natural voices, have either been obliged to go wholly without instruction, or to seek it in foreign countries where the subject of vocal training is understood. Within comparatively a few years, some gentlemen have taken pains to acquire the necessary knowledge, to enable them to teach, and the matter has begun to assume a prominent position in the musical sphere. Under these circumstances, it was thought that a work like the present should not be suffered to go to the public without some exposition of the philosophy and mechanism of the voice. Of course, a full detail could not properly find place here; but enough should be said to call attention to the subject, and to furnish a few hints, which may lead those possessing good natural voices to apply to the proper sources for more thorough and practical instruction. The Editor has availed himself of the knowledge and experience of Prof. E. H. Frost, who has made the subject of vocal culture a special study for a number of years, and who has the reputation of understanding it very thoroughly. The following exposition is prepared by him expressly for this work, and will be found to contain all that could be set forth in words, within the circumscribed space allowed by the other requirements of such a work as this. It must be observed that no mere verbal description can make good the want of the living teacher, with the ever ready example addressed directly to the ear. The organs of voice being concealed from view, do not make their action a subject of direct observation; hence the need of both precept and example. The main purpose of what follows is to show that there is a science of the voice, and that great benefits may result from a careful attention to it, on the part of those who desire to become good singers.

In the cultivation of the voice there is involved the acquirement of (1) correct position, (2) proper manner of breathing, (3) proper manner of producing the voice, (4) the equalization of the voice.

There is also involved in this study, (1) an acquaintance with the different registers of the voice, and the mechanism of each, (2) a knowledge of the various kinds of voice; (3) a familiarity with the elements of speech (the vowels and consonants, &c.), (4) an understanding of the various modulations of the voice into the different qualities of tone which are employed in the expression of various ideas, sentiment and emotion.

POSITION.

The singer must stand or sit in an upright position. The ear, and top of the shoulder must be in a straight line with the hip.

The spinal column must be curved inwardly.

The internal organs must be pressed upward against the collar bones, and must remain fixed there, without drooping.

The shoulders must be thrown back and downwards, so as not to encumber the chest, and must not be raised while inflating the lungs.

The head must be held erect, neither inclining to one side or forward; so that the lower jaw will have free play without pressing backwards upon the throat.

The mouth must be freely opened, without distortion, and in singing the open vowel sounds, there must be a space of the width of two fingers between the teeth.

The lower jaw must hang freely upon its hinges, without any strain upon the muscles which move it.

The tongue must lie entirely passive in its bed in the lower jaw, the end touching the lower front teeth.

BREATHING.

It is necessary to have perfect control of the respiratory organs, and to understand their proper use.

There are two kinds of breathing. (1) The Full Breathing. This is the entire inflation of the lungs, completely filling every part with air. (2) The Half Breathing. This is a partial inflation of the lungs accomplished very quickly.

There should be no apparent motion of the chest, the shoulders, or the head, while inspiring the breath.

Where possible, the full breath should always be taken; the half breath only when the other is impossible.

Breath should be inhaled, whether fully or partially, only (1) at the beginning of a strain. (2) At a rest. (3) At every place where a pause is allowable in the reading of the words.

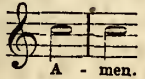
PRODUCING THE VOICE.

1. The *pitch* of sounds is determined by the organs of the throat.

2. The *quality* of tone is determined partly by the natural structure of the vocal organs (that which gives the peculiar character to each voice,) and partly by the relative position of the organs of the throat and parts of the mouth.

3. The *element* of speech, that is the particular vowel or consonant sound to be uttered, is determined by the tongue, the throat, the walls of the mouth, the position of the lips, &c.

But the actual production of the sound itself should be wholly accomplished by the use of the *muscles of the abdomen.*

Suppose you are to sing the word A-men to these notes 

The whole process when analysed, consists in these things:

1. You assume an erect position, throwing the shoulders backwards and downwards, off the chest.

2. Fully inflate the lungs.

3. Assume that position of the mouth and throat necessary to give forth with perfect freedom the vowel sound A as heard in the word Ah.

4. Adjust the throat so as to produce the pitch, C, which however you do instinctively.

5. Contract gradually the muscles of the abdomen, thereby forcing the viscera in the lower part of the body, upwards and inwards against the diaphragm; and expelling the air from the lungs into and along the trachea and larynx to the throat and out of the mouth.

These things being accomplished, all the while preserving the same position of all the organs, save the gradual contraction of the abdomen as the air is discharged from the lungs, you have then properly sung the first syllable of the word. Now—

6. To sing the second syllable you have to close the lips momentarily for the consonant sound, *m*, adjust the mouth so as to give the right form to the vowel, *e*; continue to retain the position of the body exactly as before, and make use of the abdominal muscles precisely as at first; then, after continuing the sound to its proper duration, bring the end of the tongue to the gums of the uppor front teeth just long enough to give the least possible nasal sound, and the thing is done.

The action of a common bellows is analogous to that of the human organs in producing sound, with this difference, that from the stiffness of the boards of the bellows the pressure is alike over the whole surface; whereas in the expulsion of the breath in producing the human voice, the pressure or contraction should come wholly from the muscles situated below the region of the lungs.

A better illustration is furnished in the manner of producing sound in the organ or seraphine. The bellows stands in the place of the abdomen, forcing such a pressure upon the air in the wind-chest, which may be called the lungs, that the instant the pipe, which is the throat and mouth, is opened, a sound is produced. But this sound, let it be observed, is not produced by the pipe itself, but wholly by the wind which is forced through the pipe. The *pitch* and *quality* of the tone is dependent upon the size, material, form or other characteristics of the pipe, but not the tone itself; that is wholly the offspring of the great abdominal muscle below, called the bellows, set in motion by the "assistant organist."

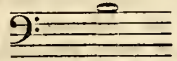
With the *proper* exercise of the whole vocal apparatus one may sing as long without fatigue, as he is able to endure any kind of muscular effort of equal intensity; but with an *improper* use of the organs, the singer soon becomes hoarse and wearied.

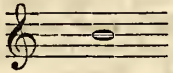
REGISTERS.

The voice has three registers, or three different ways of producing sounds. The difference arises from the manner in which the breath is directed.

1. THE CHEST REGISTER.

The lower tones are made by bringing the sound as it were directly from the chest, and sending the breath straight out of the mouth, without striking against the roof. The highest note of this register is:

B. Male Voice. 

B. Female Voice. 

2. THE MEDIUM REGISTER.

The tones of this Register are C, D, and E, above the upper note of the Chest voice.

These sounds are produced in the same manner as the others, except that the breath is directed against the front part of the roof of the mouth.

Note. These tones are in general defective and often of bad quality. Great and persevering study is necessary to make them smooth and agreeable. The endeavor should be to get rid of them by bringing the other two Registers together. This can never be fully done, but much may be accomplished by patient practise. The tones above the medium belong to

3. THE HEAD REGISTER.

To produce these tones, you direct the breath to the back part of the roof of the mouth.

The great object of vocal culture, is to equalise the voice so that it may run through its whole compass without any apparent change in quality. The several registers must be assimilated to each other, as they approach, and as far as possible, a change from one to the other manner of emitting tone should be wholly imperceptible.

There is more or less a want of uniformity in voices independent of the natural change of register. This should be corrected, and the voice should be equalised by judicious practise.

The best thing for this purpose, is to sing the scale, giving every note a full breath. Being careful to maintain the right *position*, to *produce* the tone in the proper manner, and to give a regular *crescendo* and *diminuendo* to each sound, taking care to make no change in the position of the mouth or throat during the entire continuance of the sound. The vowel sound A, as heard in Ah should be used in this exercise.

ARTICULATION.

Good articulation consists in giving correctly and forcibly the various elements of speech. These elements are the same in singing as in speaking. A minute and particular description of them cannot be given here.

It is sufficient to speak of some general distinctions.

These are the *vowel* sounds:

1.	a as heard in	mate.
2.	a ,, ,, ,,	mat.
3.	a ,, ,, ,,	ball.
4.	a ,, ,, ,,	ah!
5.	e ,, ,, ,,	me.
6.	e ,, ,, ,,	met.
7.	i ,, ,, ,,	ride.
8.	i ,, ,, ,,	rid.
9.	o ,, ,, ,,	note.
10.	o ,, ,, ,,	not.
11.	o ,, ,, ,,	move.
12.	u ,, ,, ,,	use.
13.	u ,, ,, ,,	us.
14.	u ,, ,, ,,	pull.
15.	ou ,, ,, ,,	sound.

These may be subdivided into the *open* and the *close:* the distinction being founded upon the circumstance, that the former are produced with the mouth freely open, and the latter with the mouth partially closed. The only perfectly open vowel sound is *a* as we sing it in the syllable *la*, but it is usual to class the following as *open*, viz., those in the above table, numbered 1. 3. 4. 7. 9. 11. 15. the others are called *close*. Some of these sounds are compound, though expressed by one letter. i (No. 7.) as in *ride*. This is composed really of *a*, (4.), and *e*, (5.). The *a*, however, being given in a manner less open than in *ah*.

a (No. 1.), is not simple when it is at the end of a syllable, as for example the second syllable which we apply to the scale.

It is a combination of *a*, (1.) and *e* (5.)

o, at the end of a syllable, is a compound of *o* (9.), and *o* (11.)

u (12) is compounded of *e* (5.), and *o* (11.)

ou (15.) is compounded of *a* (4.), and *o* (11.)

A syllable may consist,

First, of a *single* and *simple* vowel sound, as, Ah!

Second, of a *single* but *compound* vowel sound, as, Oh!

Third, of a consonant followed by a single vowel either simple or compound. He, Go, My, Day.

Fourth, of a consonant, vowel, and consonant, as, John, King, Hat, Did, Said, and the like.

Fifth, of double or triple consonants, either before or after a vowel sound, as, Bread, Glass, Preach, &c.

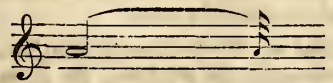
But the essential characteristic of a syllable, that which makes it a syllable, is the single vowel element which it includes, because if there are *two* vowel sounds there are *two* syllables.

Now this vowel sound is that which you *sing*. It is that upon which you *prolong* the sound; while the consonant sound or sounds are to be *spoken*, not sung. The vowel is to be given truly and *without change* so long as the note lasts, while the consonant is to be uttered as *quickly as possible*.

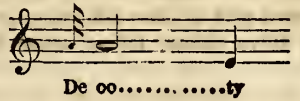
Some of the consonants are capable of prolongation, as for example l, r, s, m, n, &c., but they should not in general be prolonged. So soon as they are fairly spoken they should be left.

A knowledge of the consonants may be acquired from any treatise upon elocution, or even from any spelling-book. It is presumed that all singers know theoretically, at least, how to pronounce words correctly.

Observe these two things: 1. SING the vowel. 2. SPEAK the consonant. In singing the compound vowel, *dwell* on the principal element. For example, the word *go*, and the word *eye*, (Ah-ec).



Sing the word *duty*, thus:



The sound which is represented by double o, is not quite so close as in the words *too*, *who*, and the like.

In the above instances and in all cases like them you make the principal vowel element to occupy as nearly as possible the whole time, making the preliminary or vanishing vowel element as short as possible; that is to say you treat it as a consonant.

Most persons speak or read correctly, but yet few read with distinctness. The reason is that the consonants are uttered feebly. In ordinary conversation or reading aloud in a small room, the words may be understood very well even with a very negligent style of enunciation. But in speaking in a large space, and much more in singing, it is necessary, not only to give the words with precision, but also with great force upon the consonants. Indeed, in singing in chorus, in a large room, like a church, it is absolutely necessary even to exaggerate the delivery of the consonant elements; especially as the words in church singing are seldom repeated, and if lost to the ear once, cannot be recovered.

FAULTS.

1. Not opening the mouth enough for the open vowel sounds.
2. Opening it too much for the close vowels.
3. Curling the tongue at the roots, producing a guttural sound.
4. Turning up the tip of the tongue.
5. Curling up the edges of the tongue.
6. Elevating the middle of the tongue.
7. Nerving the muscles of the lower jaw, which should lie passive. The open vowels should receive resonance from all parts of the mouth: whereas there is
8. The habit of directing the voice to the front part of the mouth only.
9. The habit of directing the voice against the soft palate only. The close vowels should be sung by directing the breath *gently* against the gums over the upper front teeth, nearly closing the mouth, whereas, there is
10. The habit of applying too much force to the breath.
11. Singing with the teeth closed.

DESCRIPTION OF DIFFERENT VOICES.

There are six kinds of voices—three of men, three of women.

1. BASE. This is the lowest voice of men. It ranges from E below the staff, to D above. The Chest Register is the only one properly employed in this voice, though, in common with the rest, it has generally, all the Registers.

The aim should be to make use of the Chest Register only, as the tones of the other voice are comparatively weak and inefficient.

2. BARYTON. This has a longer range than the Base, being capable of greater extension upwards, while it goes downwards about as far; though, indeed, with less weight and volume on the notes below the staff.

This is by far the most common voice in this part of the country, there being probably nine Baryton voices to one Tenor or Base. Many voices of this class, may, with judicious practice, sing a good Tenor in choral music, and when a Baryton becomes suitable for Tenor, it is often very fine indeed for that part, there being a greater richness and volume in its tone. It is, to say the least, superior to the lighter varieties of the Tenor voice, for church music.

This voice should be cultivated and equalized in all the Registers.

3. TENOR. This voice is unfortunately rare, and where nature has bestowed it, nothing can excuse the neglect to cherish and cultivate it. There is a great demand in the world for this voice, and a man who has it in high perfection, has a fortune in his power. The range of this voice, in a complete state, is two octaves from C, second space in the F clef. There are commonly reckoned three varieties of Tenors—*Chest Tenor*, *Mixed Tenor*, and *Counter Tenor*. This last is very rare. It is useful principally in singing Glees and Part Songs, but is of no great value in church music.

4. CONTRALTO. Lowest female voice, having more or less a masculine quality. In choir singing, this voice uses *only* the Chest Register. It has also a Head Register which is more shrill than other female voices, sounding as if the tone were not large enough to fill the space whence it proceeds, or to which it goes.

5. MEZZO SOPRANO. Answering to the Baryton voice in men. This is by far the most common, and, upon the whole, the most generally useful. All the Registers are brought into exercise in this voice.

6. SOPRANO. The highest female voice. Its lowest tone is middle C, first added line below; it goes upwards indefinitely to E or F above the staff. The voices of Jenny Lind and the late Madame Sontag, are eminent examples.

MODULATIONS OF THE VOICE.

This term is applied to certain changes in the quality of the voice, adapting it to different kinds of expression.

THE FULL VOICE is the natural, correct, and free delivery, which is instinctively adopted in hearty, earnest, joyous singing.

THE HALF VOICE, or *mezza voce*, is produced in the forward part of the mouth.

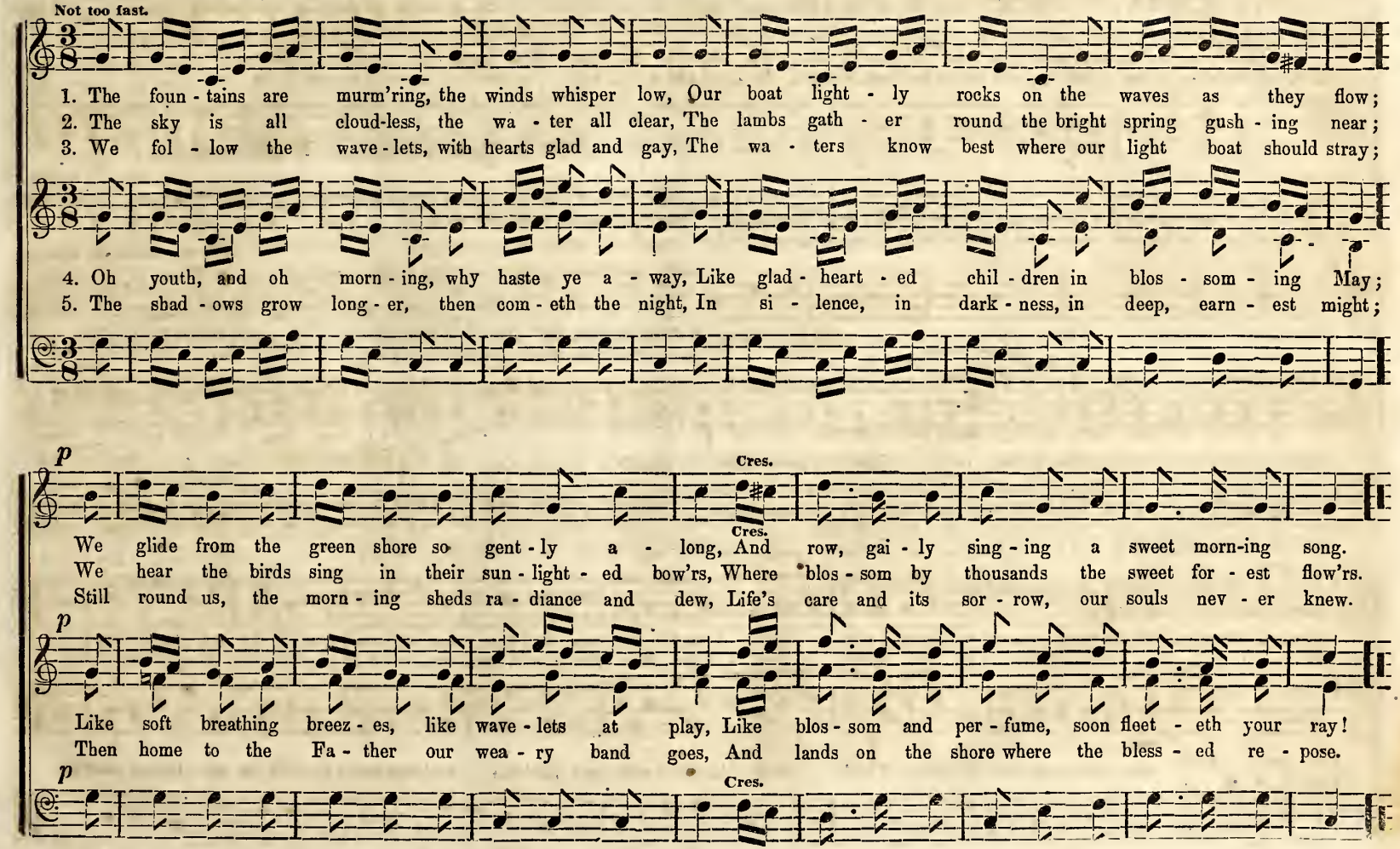
THE SUPPRESSED VOICE is produced by directing the breath against the back part of the roof of the mouth.

Each of these modulations is natural to different voices, but the others may be acquired by every singer. They have important uses in

EXPRESSION.

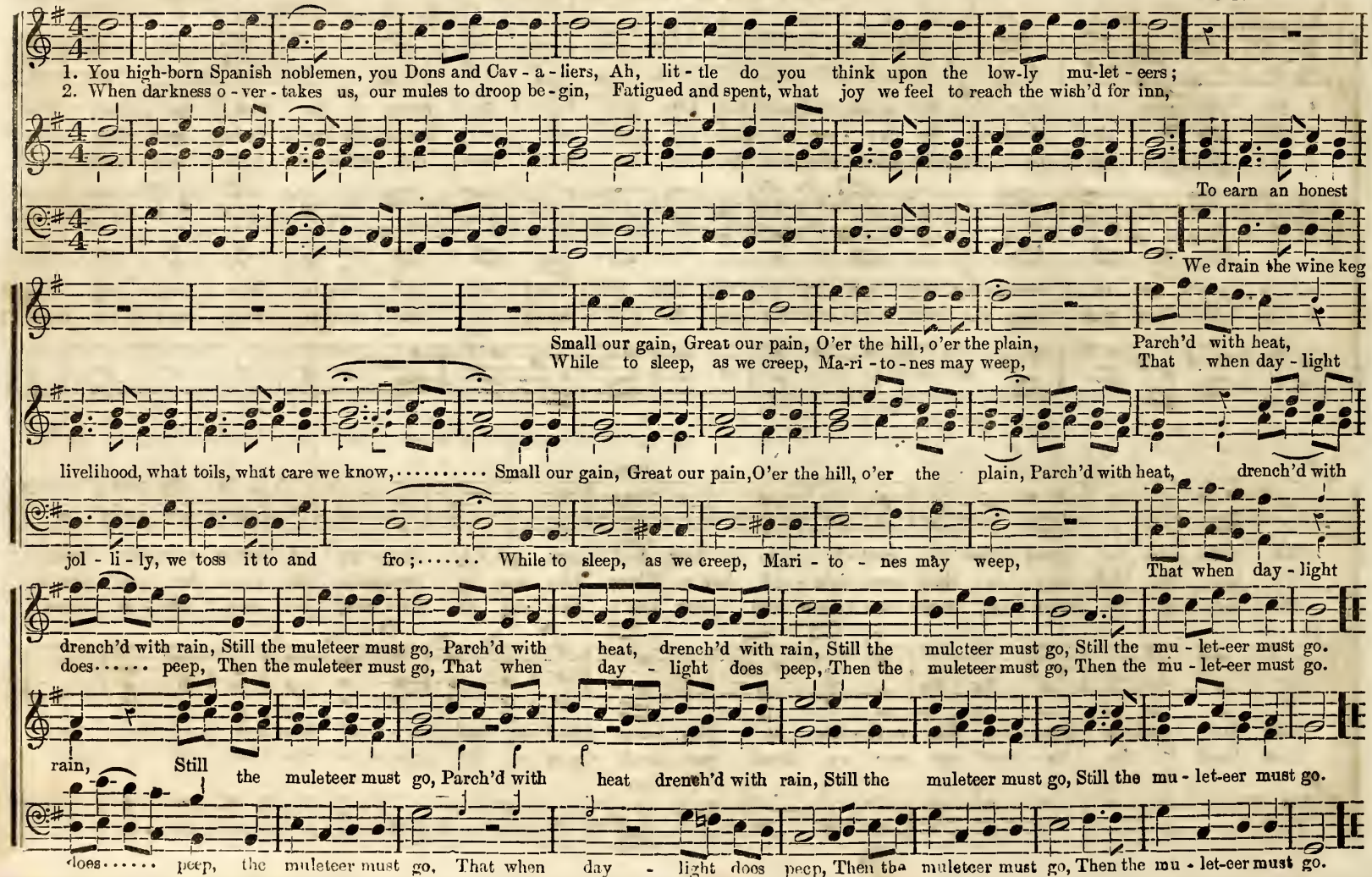
EXPRESSION is a term employed to signify those variations in the quality or the loudness of tone, and the time and manner of the delivery of music, which are dictated by emotion and regulated by taste.

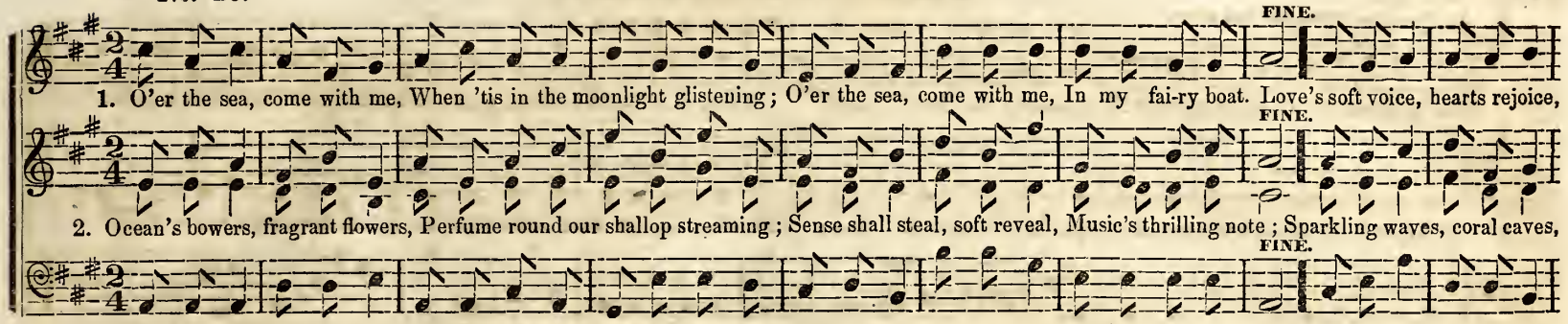
The *elements* of expression are the *Crescendo*, the *Diminuendo*, the *Swell*, the *Ritardando*, the *Accelerando*, the *Staccato*, the *Legato*, the *Modulations of the Voice*, *Emphasis*, and a hundred other indescribable things which cannot be learned from description, but can be understood and appreciated only through a careful observation of the manner and style of the best singers. There is also independent of natural expression, a certain *fashion*, which prevails at particular periods, which must be followed with as close adherence as the fashions of dress. It is not allowed even to follow nature, unless nature herself happens to be fashionable.


Not too fast.
1. The foun - tains are murm'ring, the winds whisper low, Our boat light - ly rocks on the waves as they flow;
2. The sky is all cloud-less, the wa - ter all clear, The lambs gath - er round the bright spring gush - ing near;
3. We fol - low the wave - lets, with hearts glad and gay, The wa - ters know best where our light boat should stray;
4. Oh youth, and oh morn - ing, why haste ye a - way, Like glad - heart - ed chil - dren in blos - som - ing May;
5. The shad - ows grow long - er, then com - eth the night, In si - lence, in dark - ness, in deep, earn - est might;
p
Cres.
We glide from the green shore so gent - ly a - long, And row, gai - ly sing - ing a sweet morn-ing song.
We hear the birds sing in their sun - light - ed bow'rs, Where blos - som by thousands the sweet for - est flow'rs.
Still round us, the morn - ing sheds ra - diance and dew, Life's care and its sor - row, our souls nev - er knew.
Like soft breathing breez - es, like wave - lets at play, Like blos - som and per - fume, soon fleet - eth your ray!
Then home to the Fa - ther our wea - ry band goes, And lands on the shore where the bless - ed re - pose.

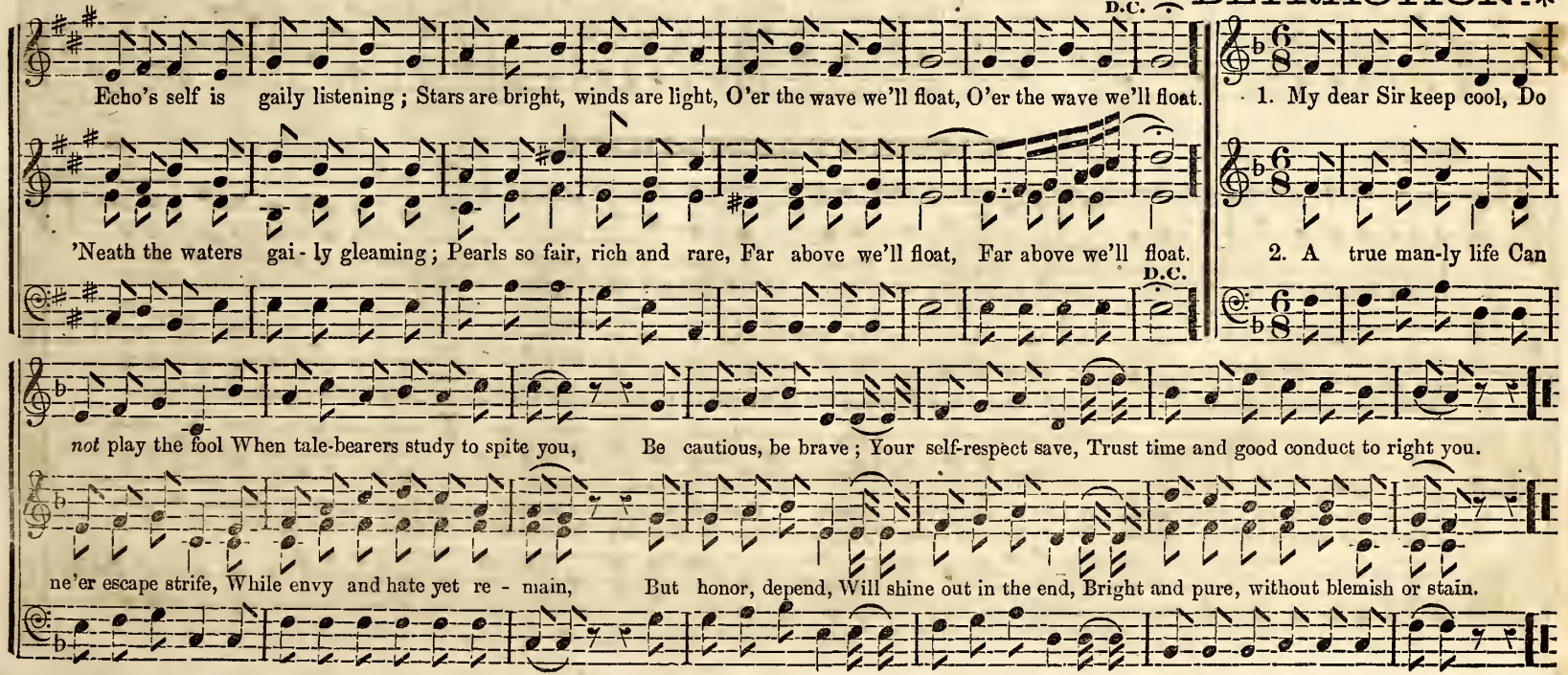
GLEE. "You high-born Spanish Noblemen."

OLD.





No. 30. DETRACTION.*



No. 31.

THE OLD ABBOT.

*

In Chanting Style, not too slow.

1. Round in the crumbling convent's yard The good old Ab - bot goes; Waves in the wind his long, gray beard, White with Time's load of snows.
2. He with his eyes no more can see; He gropes a - bout with care; With fumbling staff what seeketh he? He counts the grave-stones there.
3. And, as he counts, and feels each hill, One still es - capes his cane; He shakes his head and goes, but still, To - mor-row, comes a - gain.
4. He findeth not, among them all, The place his old limbs crave; When the whole pile one day shall fall, 'Twill be the old man's grave.

No. 32.

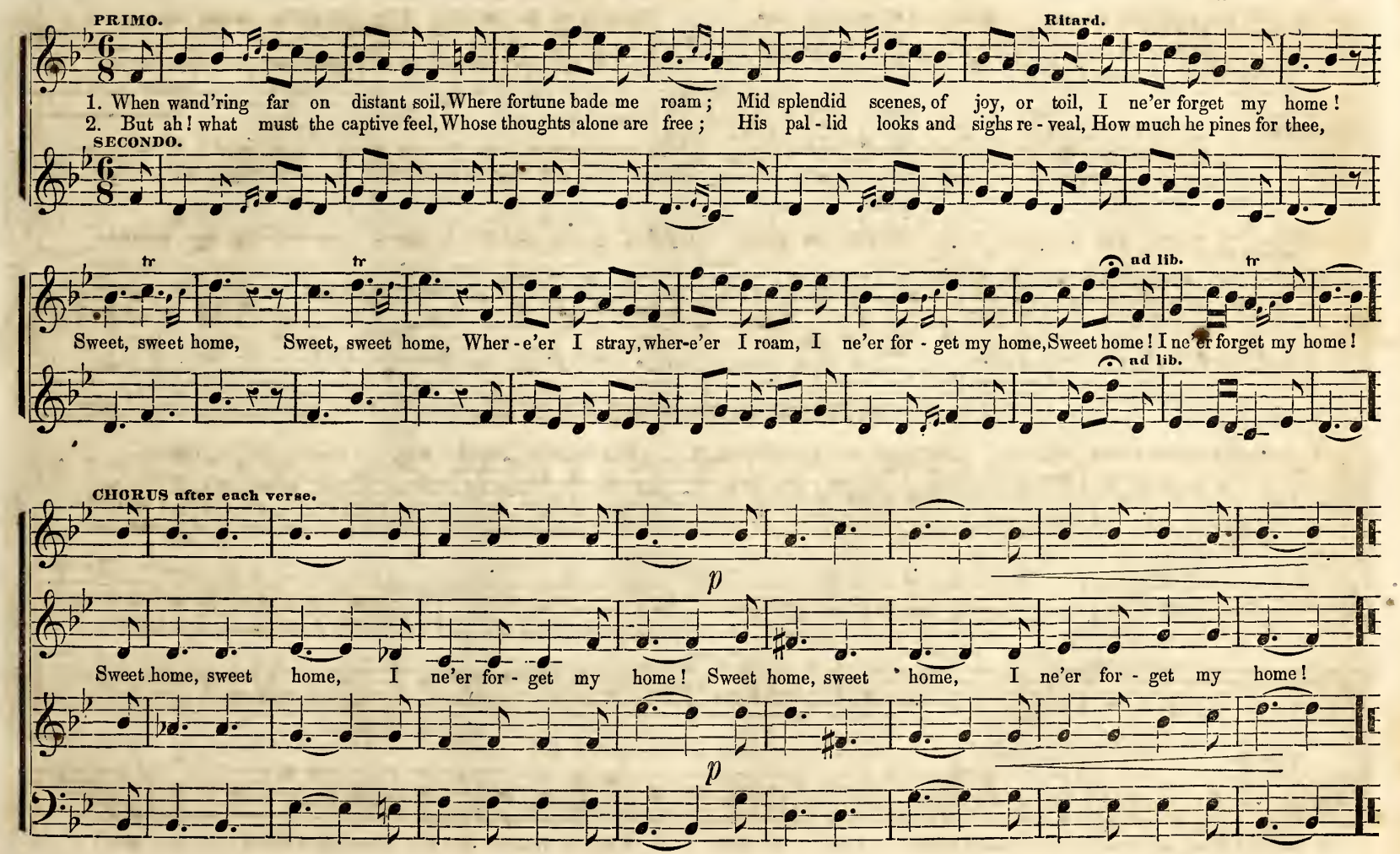
ENTERTAINMENT.

*

1. I stopped at an inn one day to dine, The host was a generous fellow, A gold - en ap - ple, for a sign, Hung out on a branch, so mellow.
2. It was the good old ap - ple - tree Himself so no - bly dined me; Sweet fare and sparkling juic - es he Was pleased and proud to find me.
3. To his green house came many a guest, Light-winged and light-hearted, They sang their best, they ate his best, Then up they sprang and departed.
4. I found a bed to rest my head— A bed of soft, green clover; The host a great cool shadow spread, For a quilt, and covered me over.
5. I asked him what I had to pay— I saw his head shake slightly,— Oh, blest be he, for ever and aye, Who treated me so po - litely!

DUET AND CHORUS. "When wandering."

Arranged from a Ballad, by JOHN PERRY.



No. 34.

SUN, MOON, AND STARS.

Words by MRS. DANA. *

1. Sun, that ruleth o'er the day, How sweet thy rays to me, Glowing on the laughing hills, Sparkling on the sea!

Solo. Tenor. Chorus. Accomp. Rit. A Tempo.

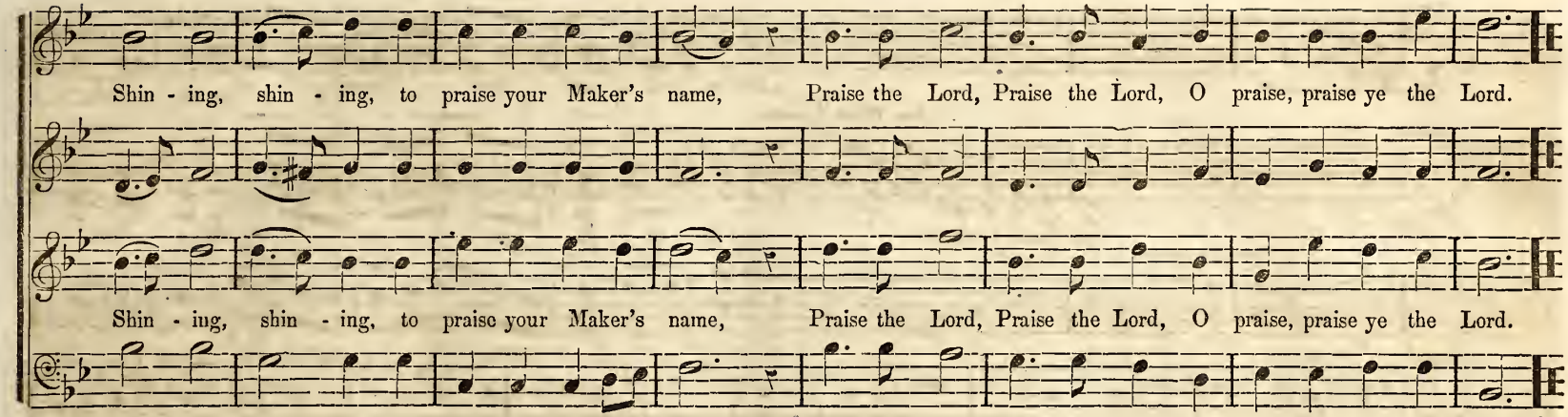
2. Moon, that rid-eth high in Heaven, I love thy pen-sive beams, Lighting up the meadows green, Sil-ver-ing the streams!

Solo. Alto. Chorus.

3. Stars, that twinkle in the sky,···· All thro' the live-long night, Mak-ing every placid lake, Beau-ti-ful-ly bright!

Solo. Treble. Chorus. Chorus. Solo. Bass.

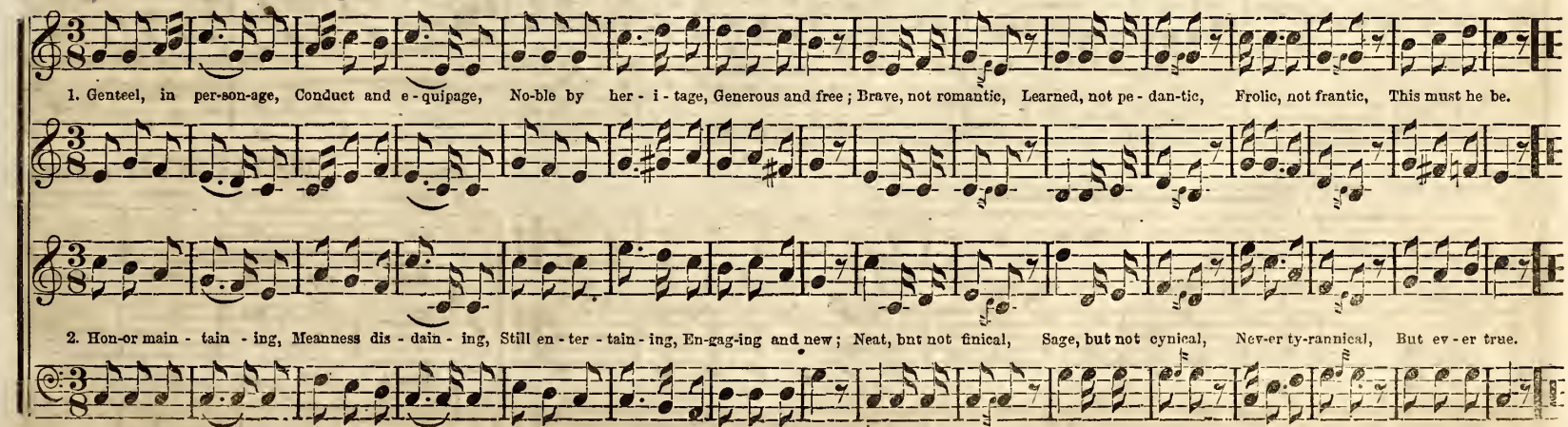
4. Sun, and Moon, and Stars, re-joice, God's hand-i-work ye show, While in yon-der fir-ma-ment, Night and day ye glow!



No. 35.

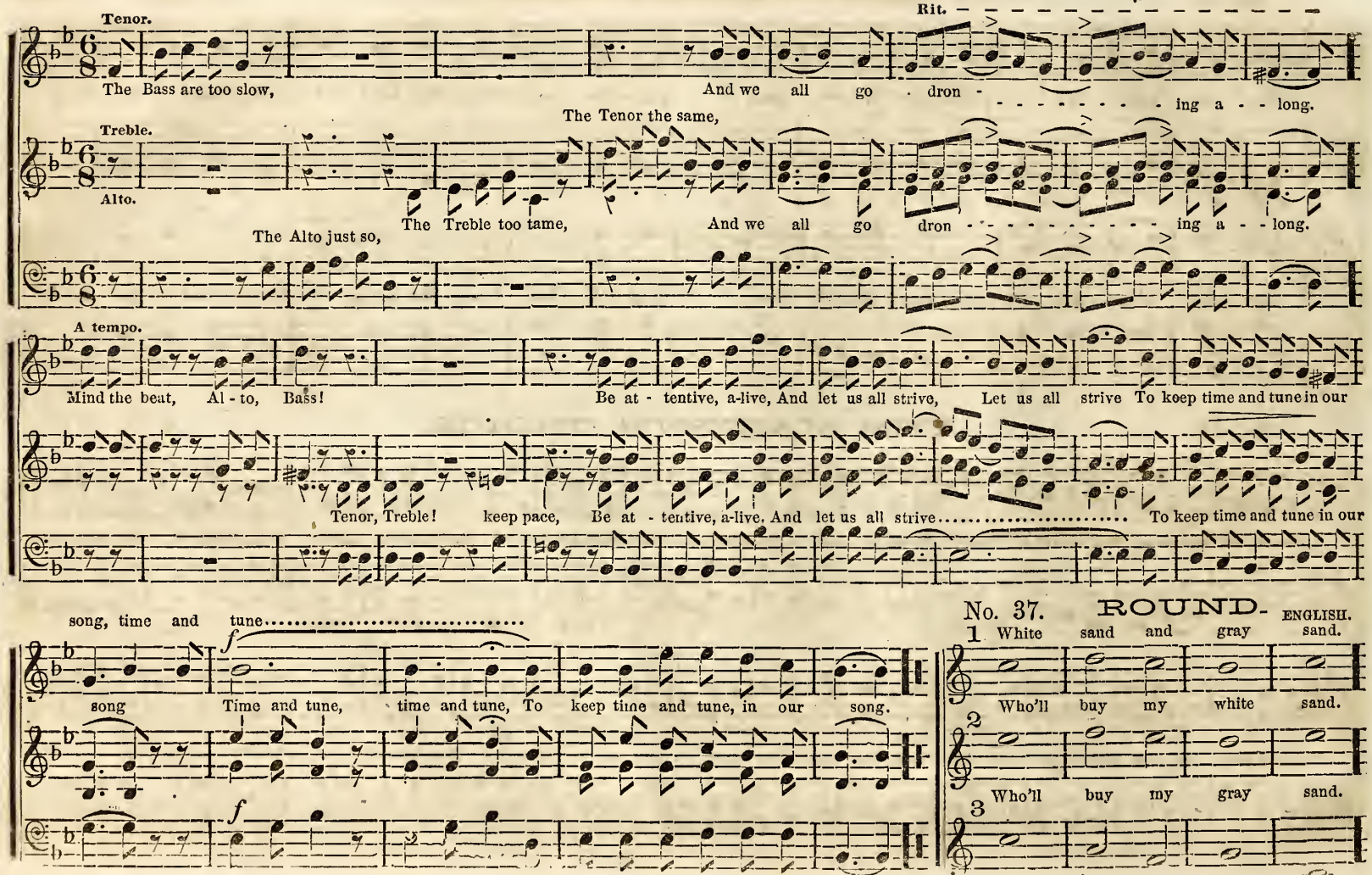
THE MAIDEN'S CHOICE.

*

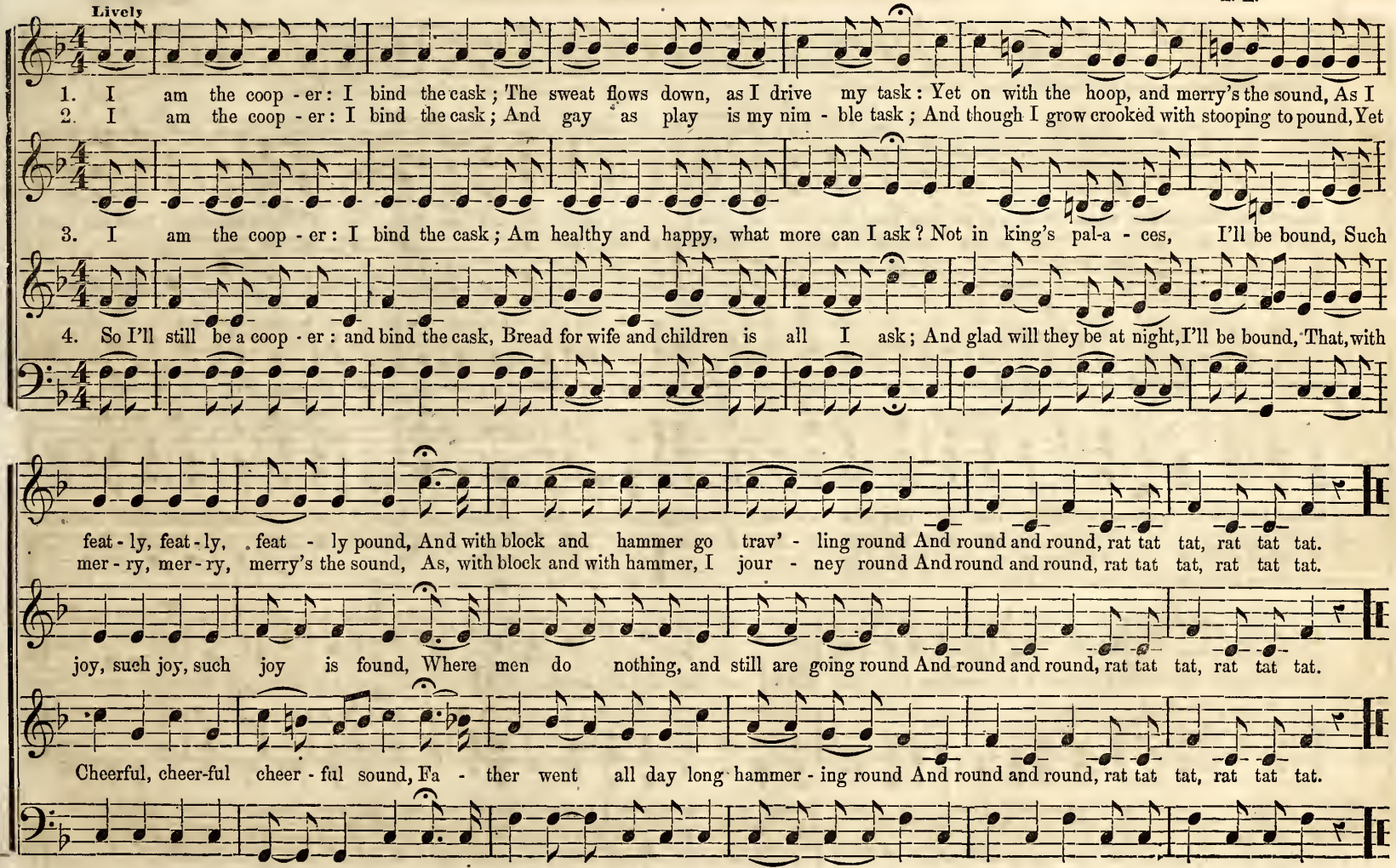


No. 36.

DULL MUSIC.



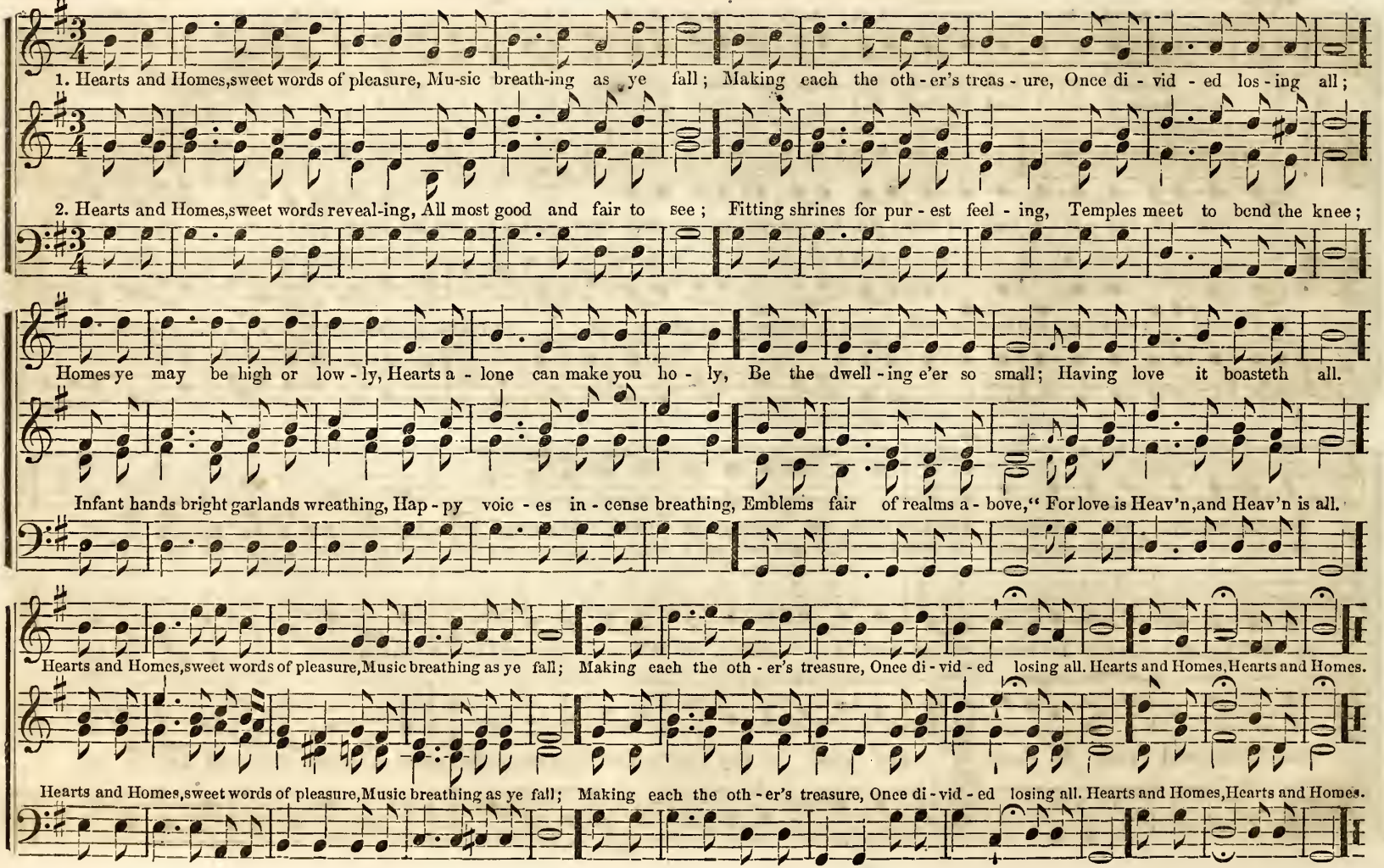
No. 37. ROUND. ENGLISH.

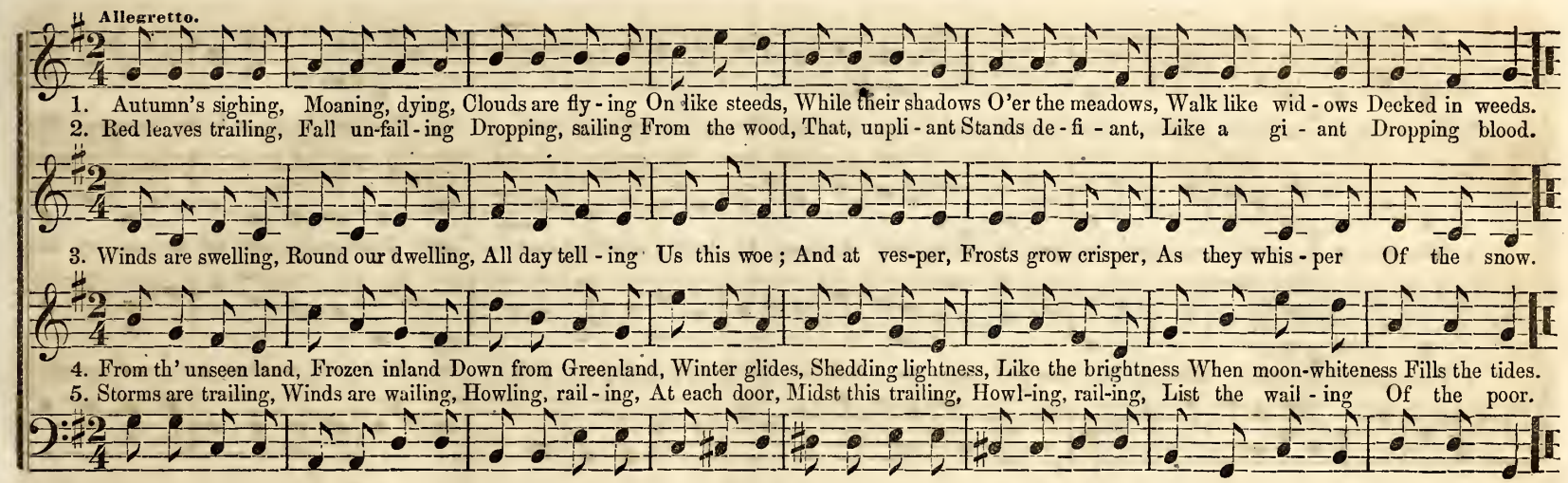

Lively
1. I am the coop - er: I bind the cask; The sweat flows down, as I drive my task: Yet on with the hoop, and merry's the sound, As I
2. I am the coop - er: I bind the cask; And gay as play is my nim - ble task; And though I grow crooked with stooping to pound, Yet
3. I am the coop - er: I bind the cask; Am healthy and happy, what more can I ask? Not in king's pal-a - ces, I'll be bound, Such
4. So I'll still be a coop - er: and bind the cask, Bread for wife and children is all I ask; And glad will they be at night, I'll be bound, That, with
feat - ly, feat - ly, feat - ly pound, And with block and hammer go trav' - ling round And round and round, rat tat tat, rat tat tat.
mer - ry, mer - ry, merry's the sound, As, with block and with hammer, I jour - ney round And round and round, rat tat tat, rat tat tat.
joy, such joy, such joy is found, Where men do nothing, and still are going round And round and round, rat tat tat, rat tat tat.
Cheerful, cheer-ful cheer - ful sound, Fa - ther went all day long hammer - ing round And round and round, rat tat tat, rat tat tat.

No. 39.

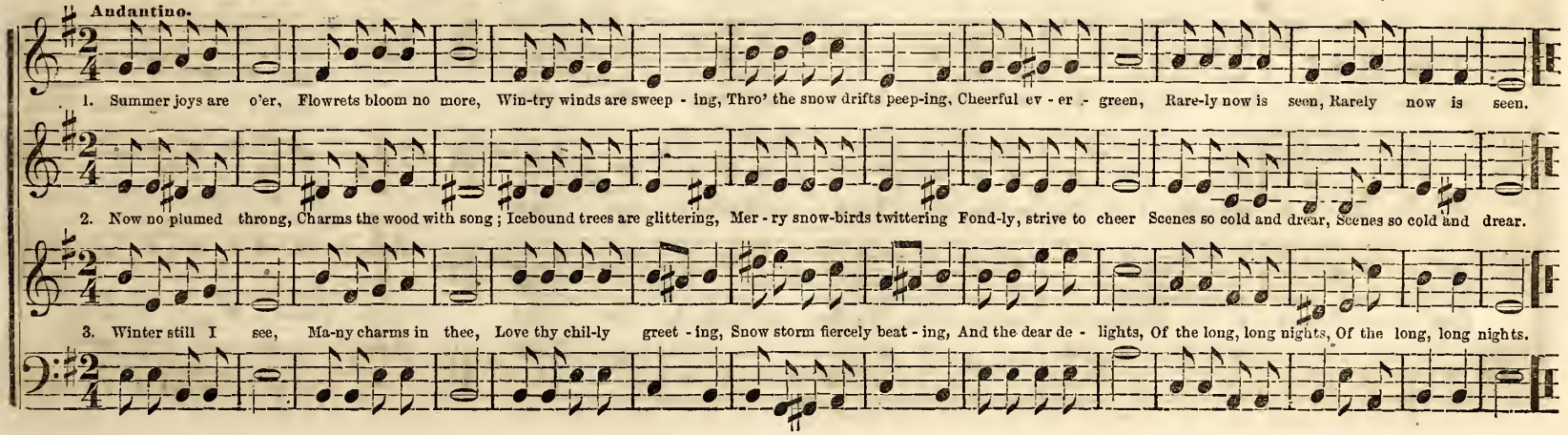
HEARTS AND HOMES.

OLD MELODY.



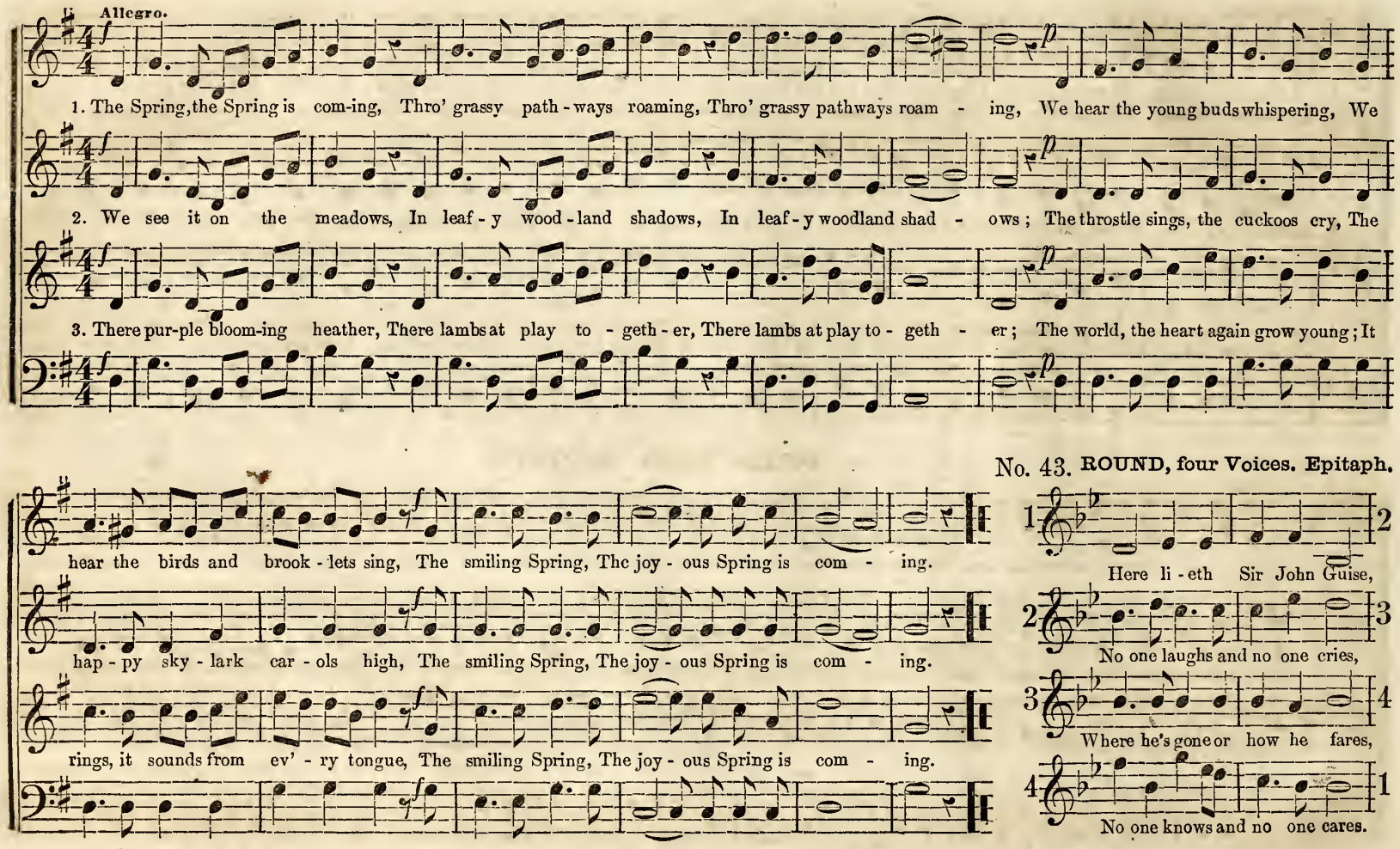


No. 41. WINTER SONG. ✻

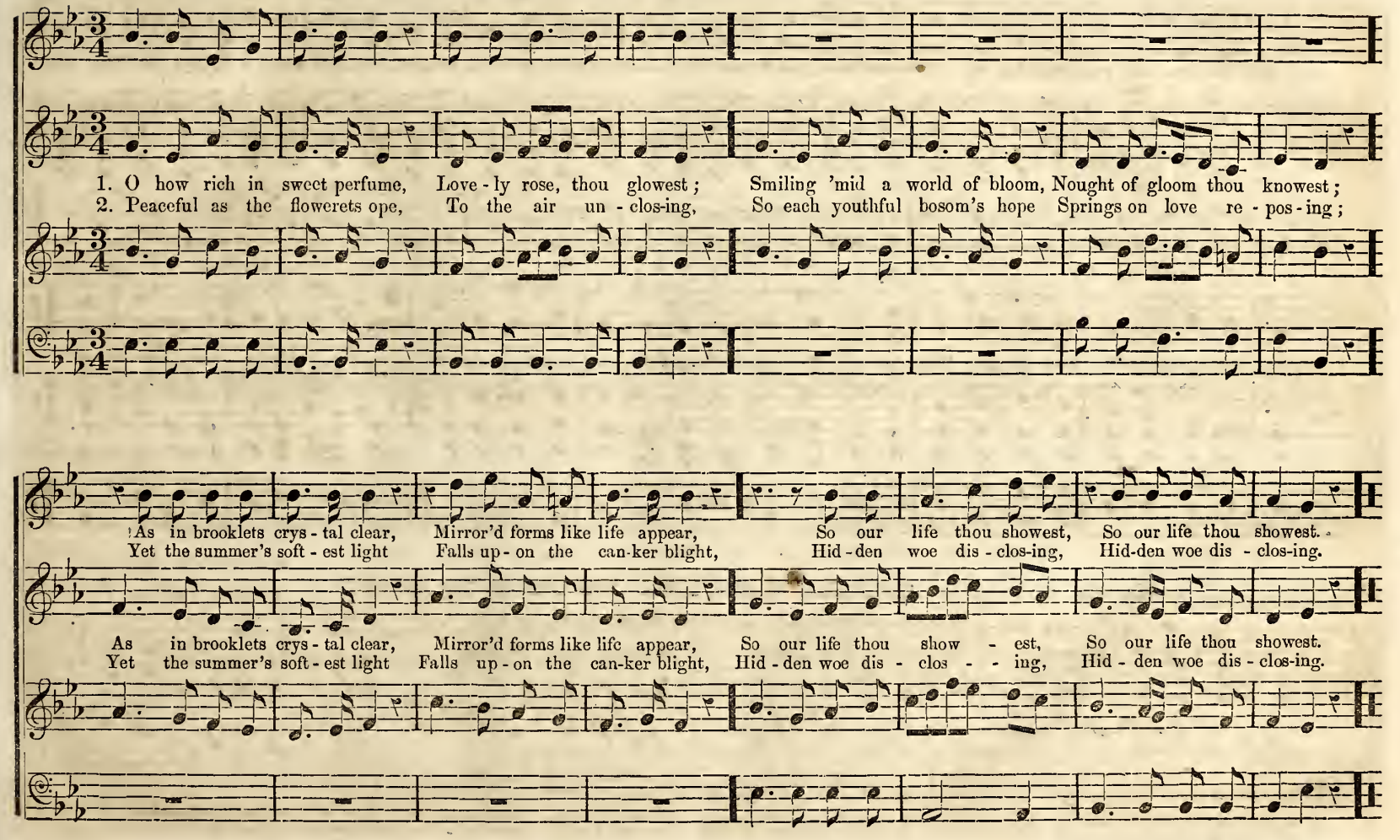


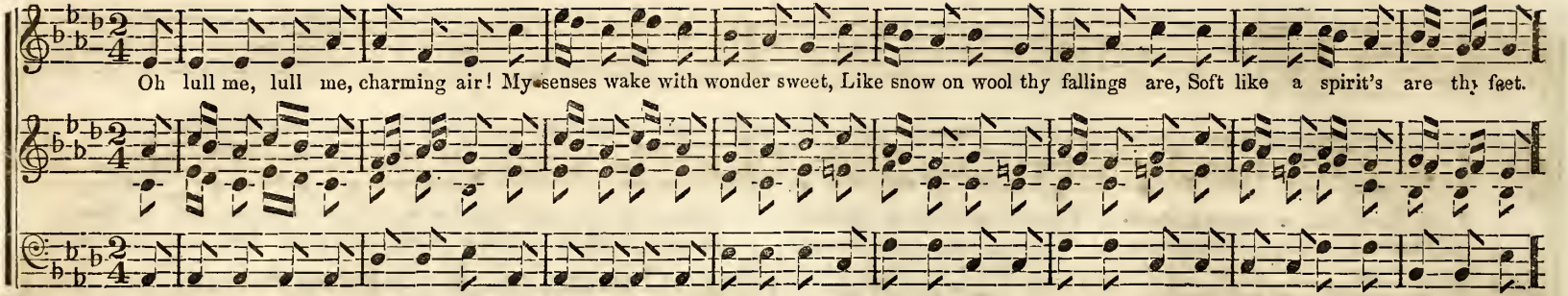
THE COMING OF SPRING.

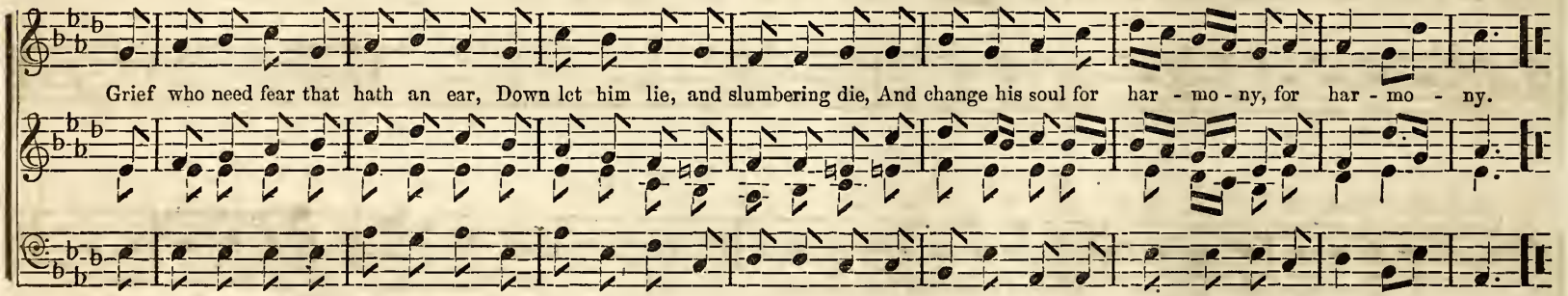
F. G. FISCHER.



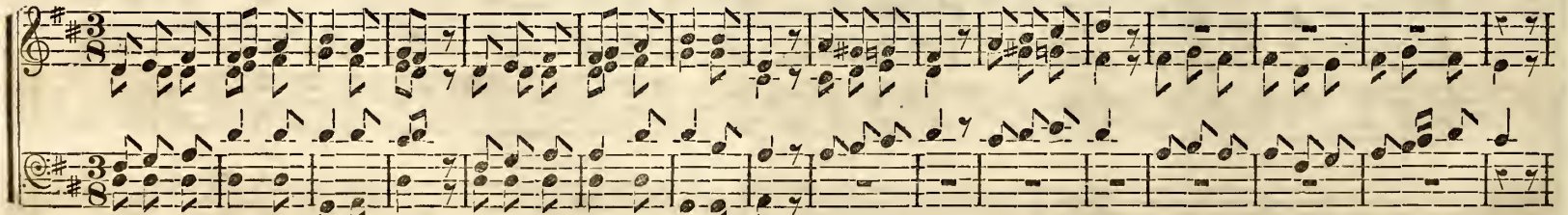
No. 43. ROUND, four Voices. Epitaph.


1. O how rich in sweet perfume, Love-ly rose, thou glowest; Smiling 'mid a world of bloom, Nought of gloom thou knowest;
2. Peaceful as the flowerets ope, To the air un-clos-ing, So each youthful bosom's hope Springs on love re-pos-ing;
As in brooklets crys-tal clear, Mirror'd forms like life appear, So our life thou showest, So our life thou showest.
Yet the summer's soft-est light Falls up-on the can-ker blight, Hid-den woe dis-clos-ing, Hid-den woe dis-clos-ing.
As in brooklets crys-tal clear, Mirror'd forms like life appear, So our life thou show-est, So our life thou showest.
Yet the summer's soft-est light Falls up-on the can-ker blight, Hid-den woe dis-clos--ing, Hid-den woe dis-clos-ing.



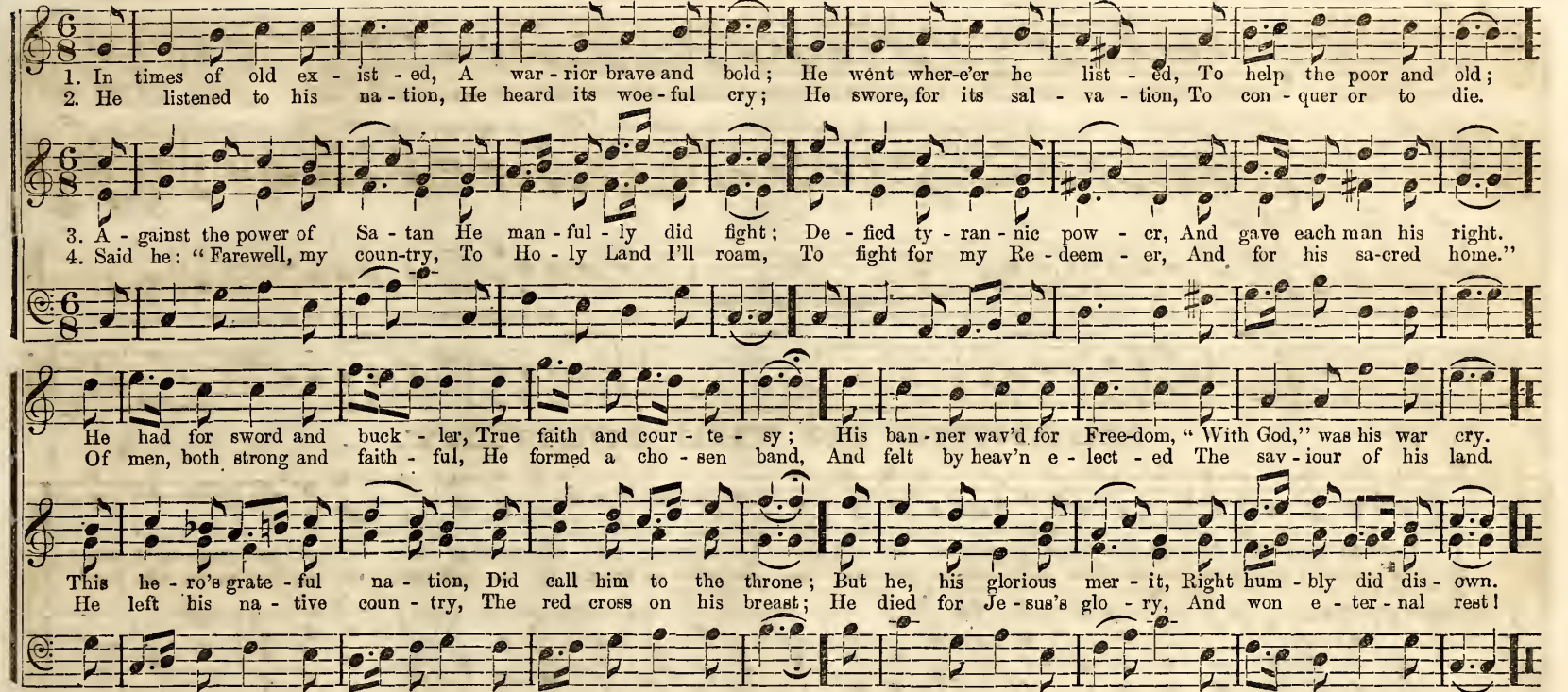


Words by MRS. DANA. No. 46. QUARTETTE. "Where is the home." *

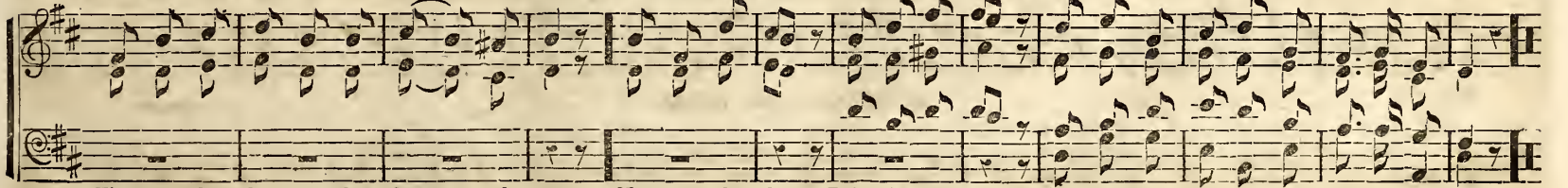


THE WARRIOR.

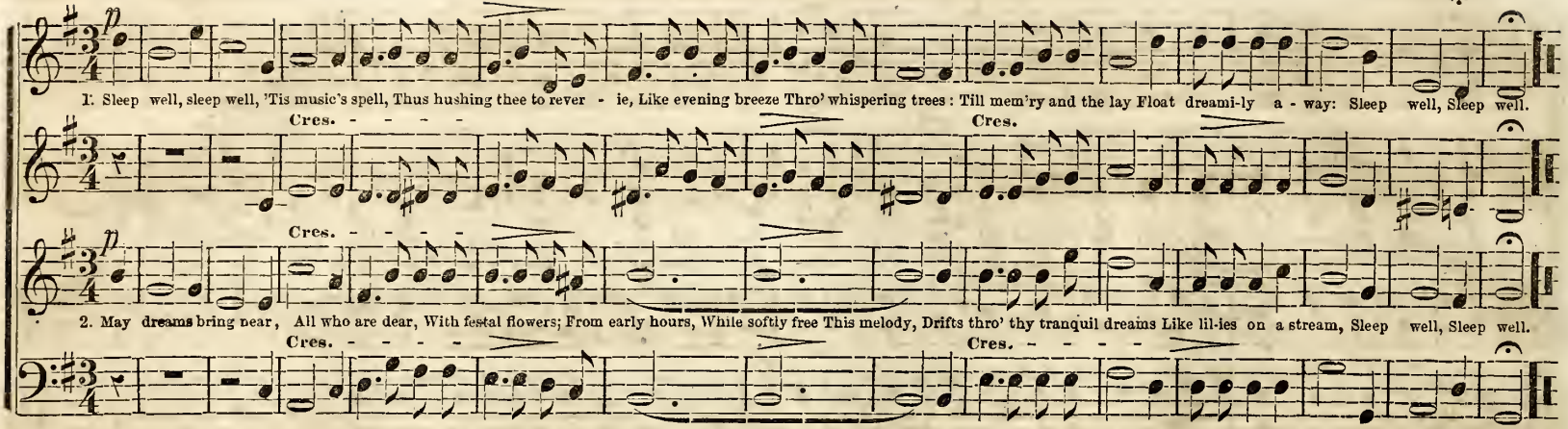
M. V. SCHENTENDORF.
Arranged by E. H.



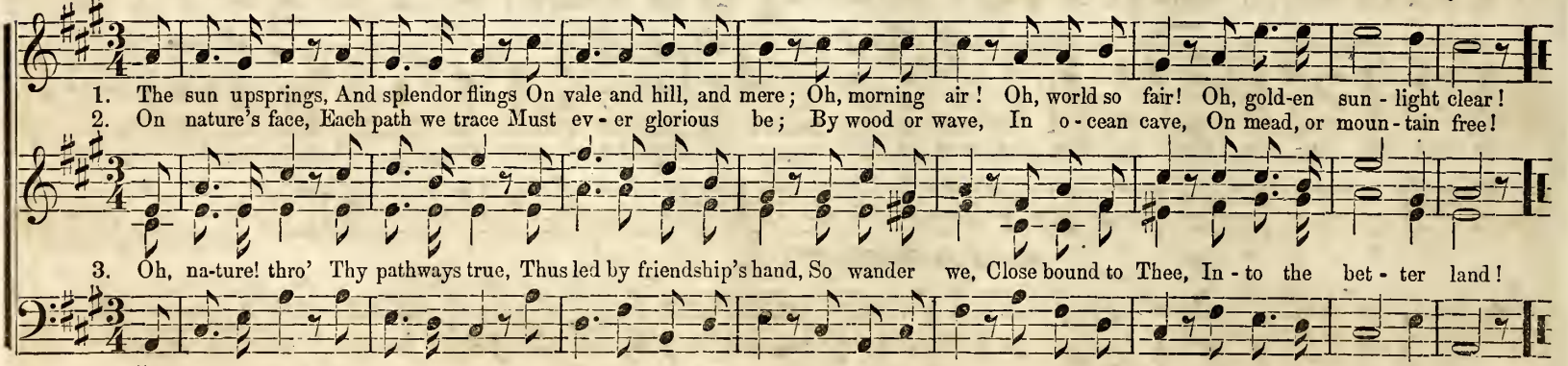
QUARTETTE. (Concluded.)



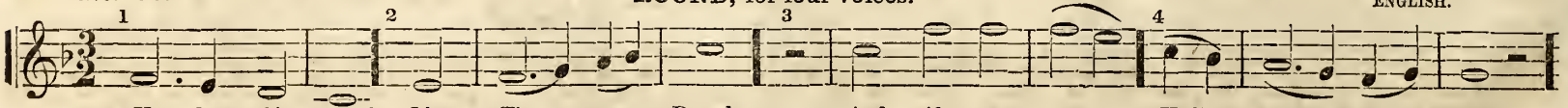
No. 48. **SERENADE. "Sleep well."**

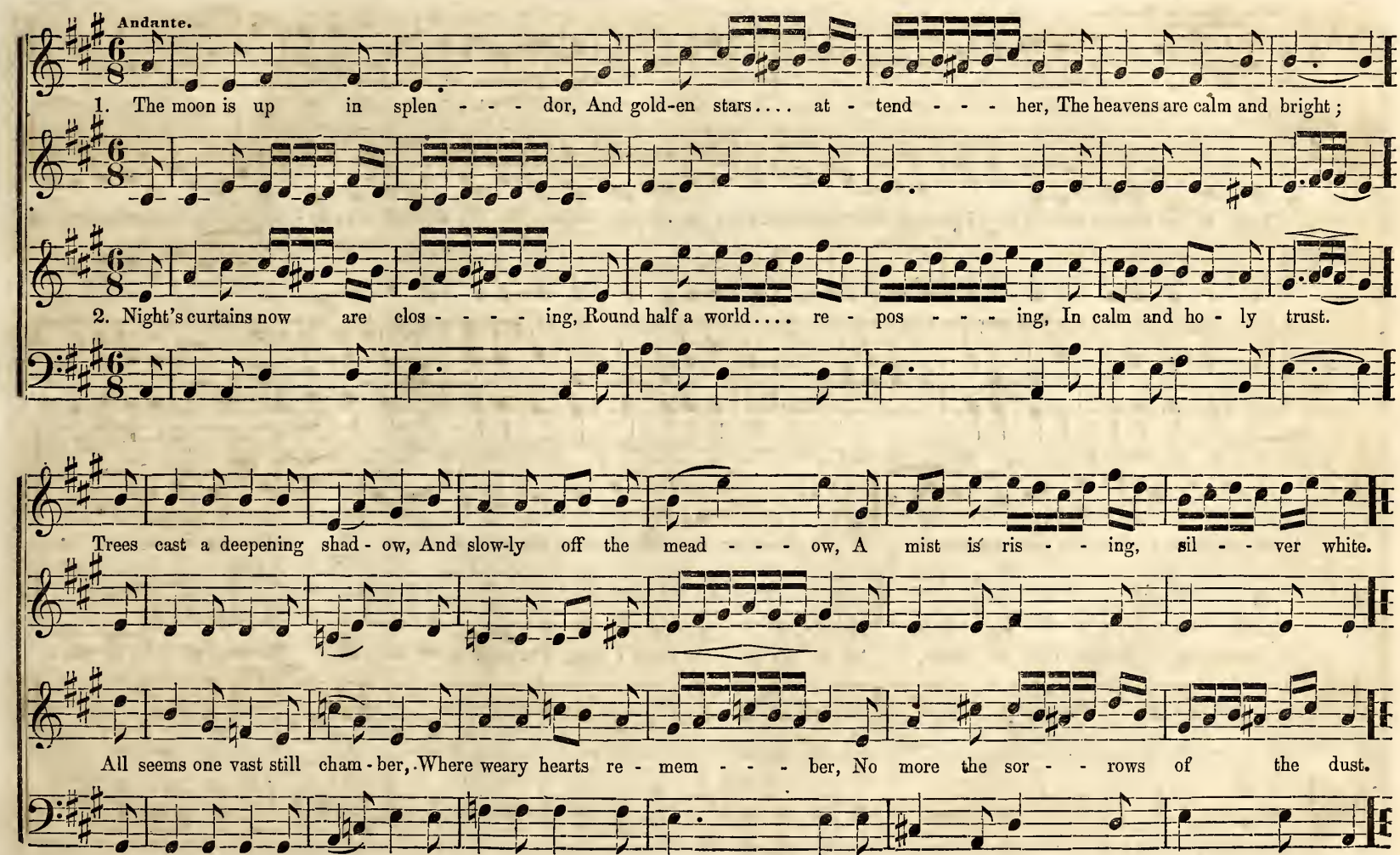


No. 49. **MORNING IN THE COUNTRY.**



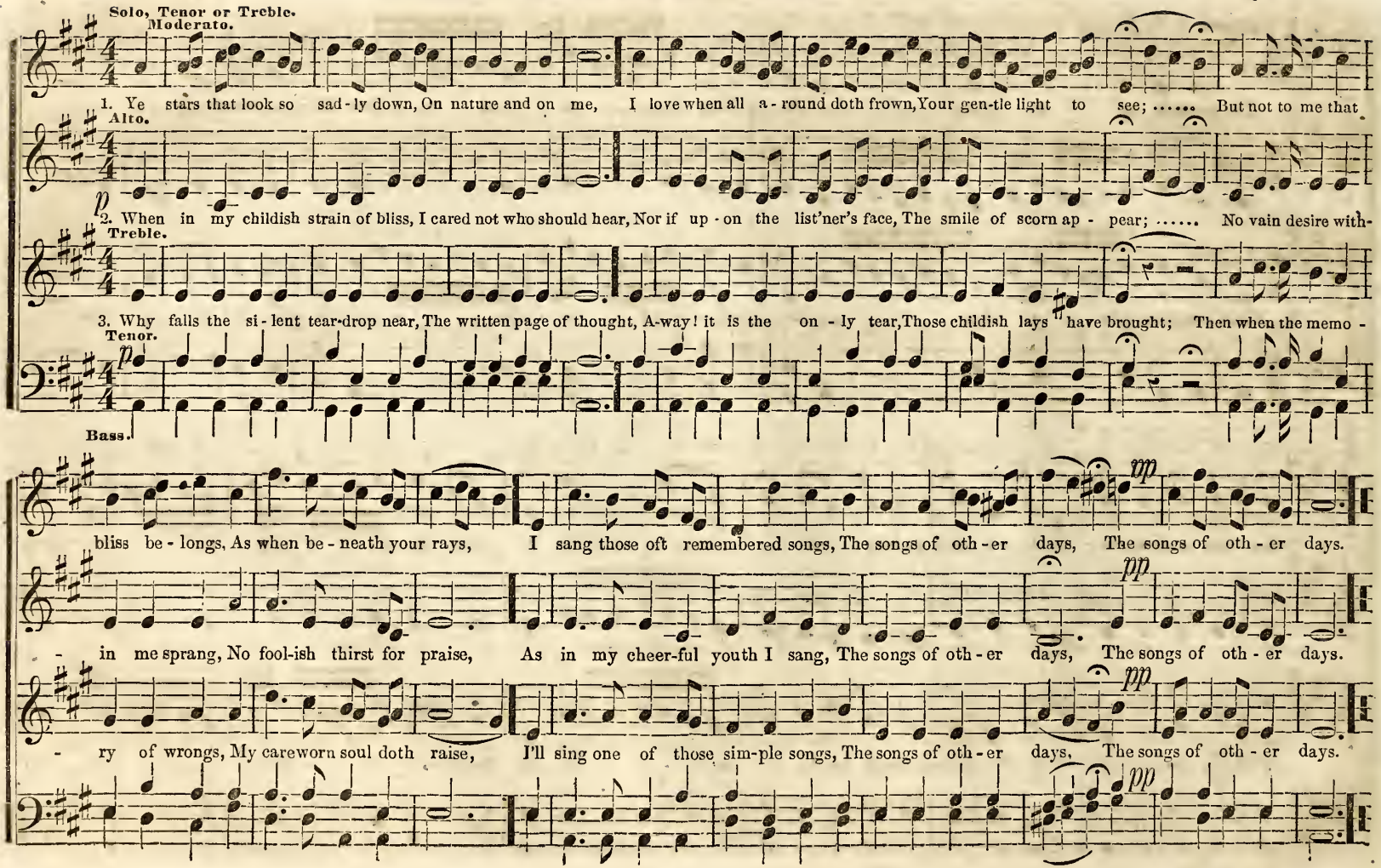
No. 50. **ROUND, for four voices.** ENGLISH.




Andante.
1. The moon is up in splen - - - dor, And gold-en stars.... at - tend - - - her, The heavens are calm and bright;
2. Night's curtains now are clos - - - - ing, Round half a world.... re - pos - - - ing, In calm and ho - ly trust.
Trees cast a deepening shad - ow, And slow-ly off the mead - - - ow, A mist is ris - - ing, sil - - ver white.
All seems one vast still cham - ber, Where weary hearts re - mem - - - ber, No more the sor - - rows of the dust.

No. 52.

THE SONGS OF OTHER DAYS.



No. 53. OUR HEARTH.

Arranged from KRUMMACHER.

1. Come, brothers, round about the hearth Let us a song be rais - ing, For He who taught the birds to sing, Will hear our humble praising, When heart and voice, To
2. A so - cial par - ty now we form, In cordial friendship meeting; Each face reflects the glow-ing fire— Each hand bestows a greeting. The flames ascend, They
3. A sa-cred al - tar is our hearth, Attended by the Grac - es; As with a gar - land, it is decked By smiling, hap - py fac - es. A happy hearth, Up -

No. 54. OUR ANCESTORS.

SEIDEL.

Him rejoice, In cho - rus of thanksgiv - ing.
heav'nward tend; Thus should our thoughts be soaring.
on this earth, Is Heaven's highest bless - ing.

1. The names both high and ho - ly, The names of oth - er days,—Have reach'd us thro' all a ges, Il -
2. The sun, tho' far, has pow - er To nourish and to warm; Our an - ces-tors' ex - am - ple Should
3. Our bosoms beat with pleasure, When we these names rehearse; Then let us do them hon - or— To

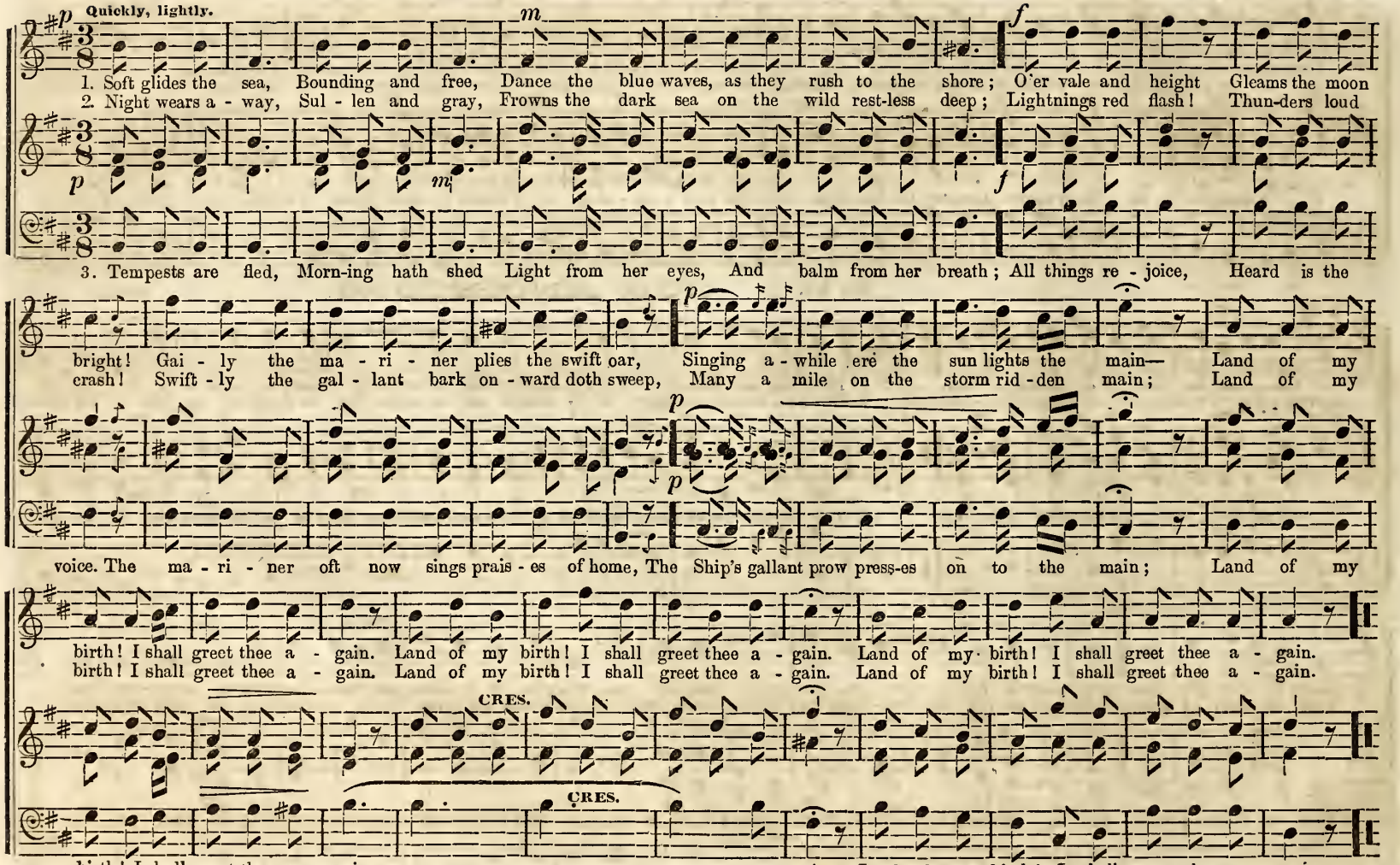
Observe the pause 𝄐 in repeating only.

lum'd by Glo - ry's rays. These names de - fy ob - liv - ion, And form a star - ry host, The pride of fu - ture na - tions, And their de - scend - ants' boast.
keep us from all harm. They fought and fell for free - dom, They ty - rant force with-stood, Their oath was nev-er brok - en, Their sim - ple word held good.
them be sung this verse. Let us all swear sin - cere - ly, With heart, and mouth, and hand, To im - i - tate our Fathers, And love our Fath - er - land.

No. 55

PART SONG. "Soft glides the sea."

E. H.



No. 56.

TO INDUSTRY.

Arranged from MUHLING.

TRIO.
1st Treble.

All hail, all hail sweet indus - try, Each blessing flows from thee, from thee, Each blessing flows from thee, from thee, from thee!

2d Treble.

All hail, All hail sweet indus - try, Each blessing flows from thee, Yes, thee, Each blessing flows from thee, from thee, sweet indus - try!

3d Treble.

All hail,.....

TUTTI.
Tenor.

Sweet in - dus - try! Each bless-ing flows from thee! Each blessing flows from thee, flows from thee! flows from thee!

TUTTI.
Treble and Alto.

Sweet in dus - try! Each blessing flows from thee! Each blessing flows..... from thee! Each blessing flows from thee! flows from thee!

Bass.

Sweet in - dus - try! Each blessing flows from thee! flows from thee! flows from thee! flows from thee!

No. 57.

DUETT. "Sweet is the vale."

ENGLISH.

1st Treble.

Sweet is the vale where in - no-cence re - sides, Sweet is the vale where in - nocence re - sides, Blest is the cot where vir - tue dwells, Blest is the

2d Treble.

No. 58.

WOODLAND PLEASURES.

W. WURFEL.

SEMI-CHORUS.

Repeat in Chorus.

1. 'Tis glorious in the wood, The green, the leaf-y wood! When horns merry-throated are ring - - ing, Then, oh! what a pleasure is
2. The hun-ter loves the wood, The sha - dy, sunny wood! Be - hold the strong boughs waving wild - ly, Then bending to greet us so
3. What ech-oes haunt the wood, The sha - dy, sunny wood! To all our glad voi-ces re - ply - - ing, Now ris-ing, now falling, now

When horns merry-throated are ring - - ing, Then
Be - hold the strong boughs waving wild - ly, Then
To all our glad voices re - ply - - ing, Now

After 3d verse.

sing - - ing, With - in the deep green - wood, The glo - rious, leaf - y wood! Hal - lo, Hal - lo, Hal - lo!
mild - - ly, With - in the deep green - wood, The sha - dy, sun - ny wood!
dy - - ing, With - in the deep green - wood, The glo - rious, deep green-wood!

oh! what a pleas-ure is sing - ing,
bend - ing to meet us so mild - ly,
ris - ing, now fall - ing, now dy - ing,

DUET. "Sweet is the vale." (Continued.)

cot where vir - tue dwells. Where harmless love, un - taught, pre - sides, Se - cure from flattery's bane - ful spells; This is the spot, and

1. Soft - ly glide a - long, Pleas-ure - la - den wher - ry; Soft - - ly glide····· with us a - long:
2. Beauteous scenes a - round, Mir - rored in the bil - lows, Seem···· to smile····· on eve - ry hand;

Cheer - ful is the day— let us, too be mer - ry, Pass the time····· in cho. - - ral song.
State - ly pop - lars tall— beech-es— weep - ing wil - lows— Seem to wave···· from sea····· and land.

DUET. "Sweet is the vale." (Concluded.)

here I wish to live, This is the spot, and here I wish to live, Des - pis-ing all that wealth and pow'r can give, Despis - ing all that wealth and pow'r can give.

No. 60. SOLO AND CHORUS. "There's fortune on before us." *

SOLO, BASS.

1. There's for - tune on be - fore us, boys, We'll seek it day by day, And if we strive and per - se - vere, 'Twill meet us half the
2. With hon - est truth and good stout hearts, Wher-ev - er we may roam, No thor - ny path nor rug - ged road, But leads us safe - ly

way: With toil-ful brow and stal-wart arm, We've sought it far and near, Oh nev - er let our courage fail, But strive and per - se - vere. *Chorus.*
home; So join with head, with heart, and hand, And drive despair a - way; Bet - ter times are coming friends, We'll work and win the day! *Chorus.*

CHORUS.

There's for - tune on be - fore us, boys, We'll seek it day by day, And if we strive and per - se - vere, 'Twill meet us half the way!

There's for - tune on be - fore us, boys, We'll seek it day by day, And if we strive and per - se - vere, 'Twill meet us half the way!

No. 61. DUET. "My Rose, my Bird, my Star."

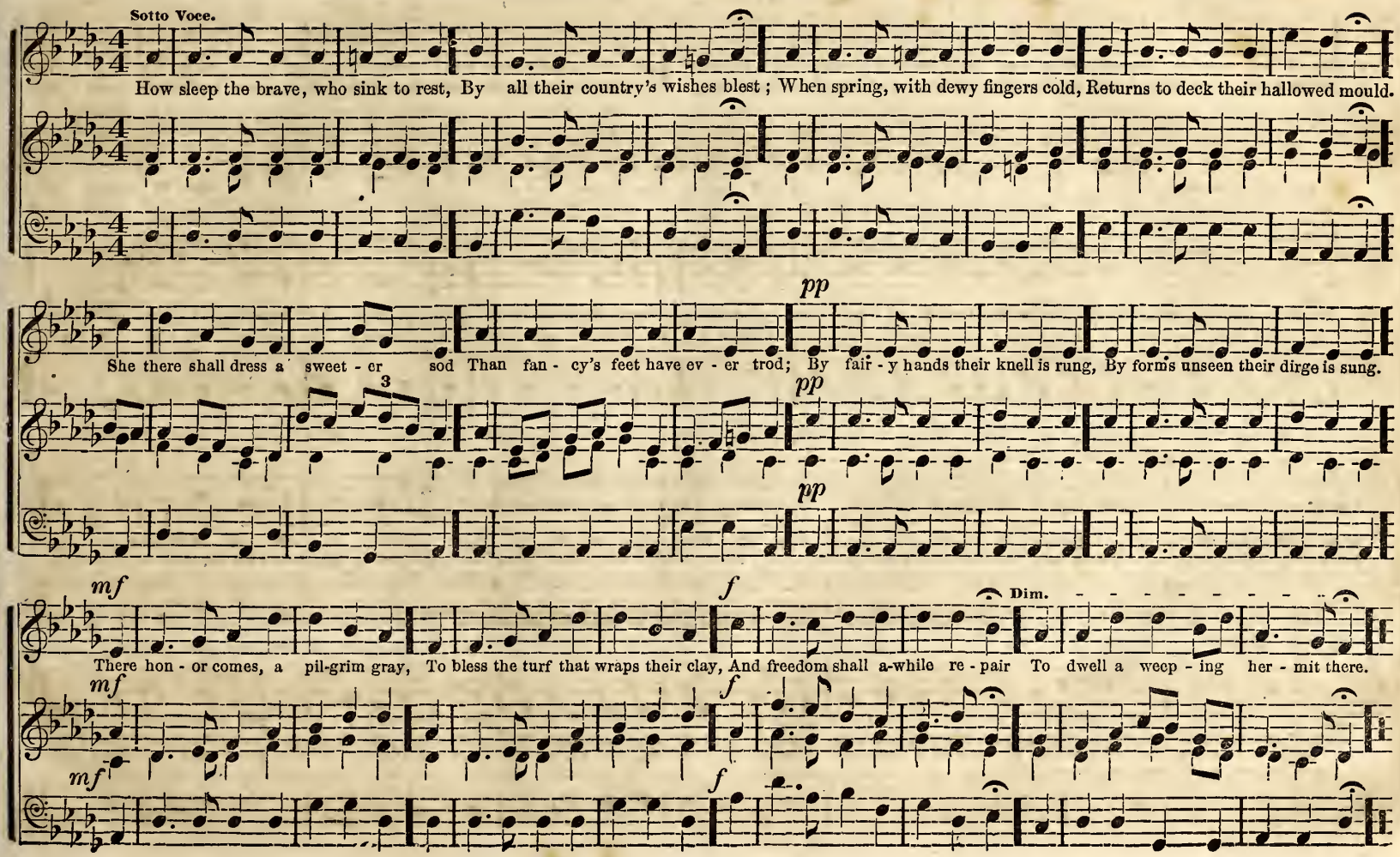
Alto. Andante.

p

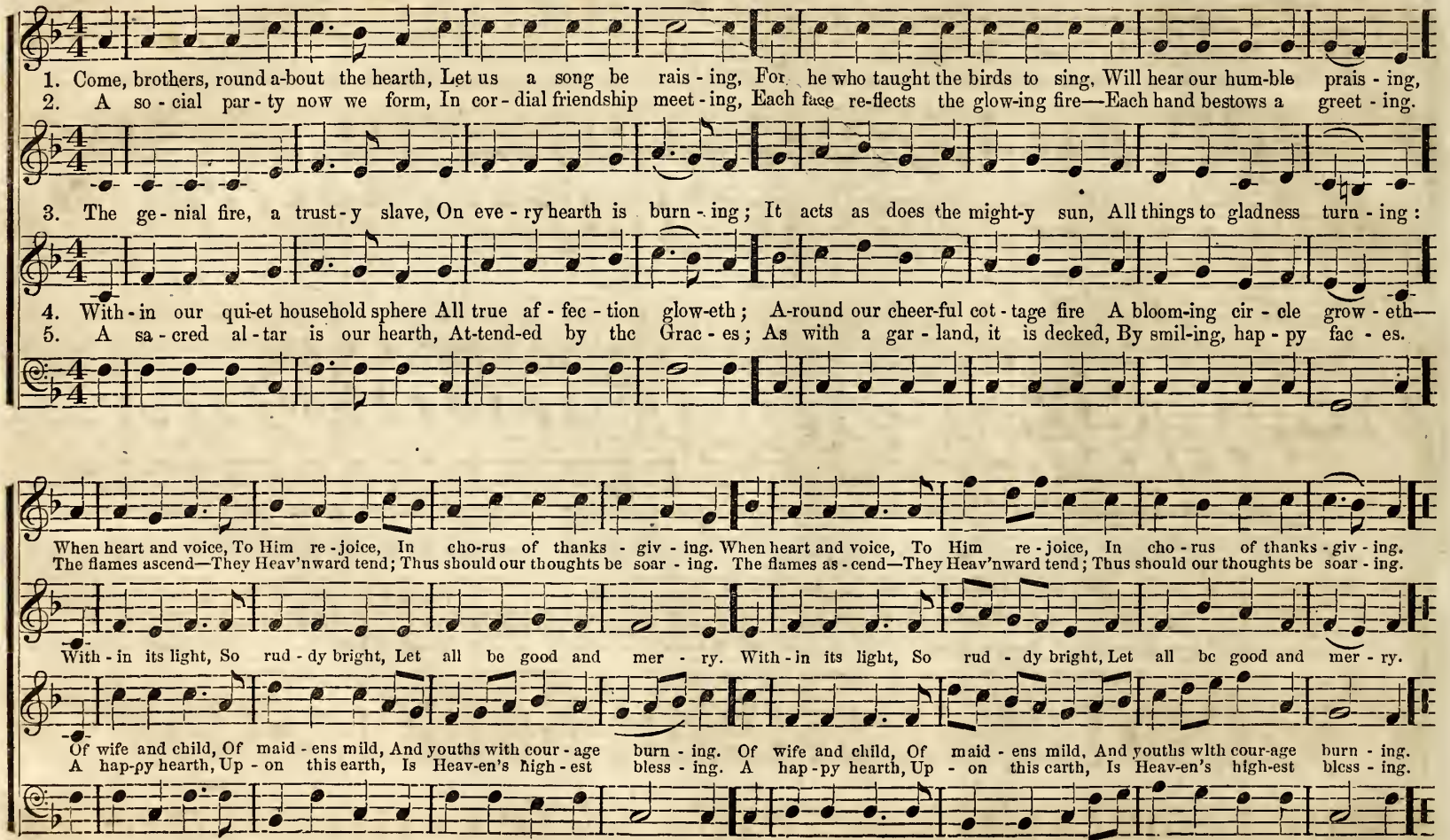
1. When sor-row cometh wring-ing This breast of mine with pain; There is a bird whose singing Can make all calm a - gain, Can make all calm a - gain.
2. When Passions haunt my pil - low, And hopes and comforts cease, One star sheds on the bil-low, The pure sweet ray of peace, The pure sweet ray of peace.
3. When life seems all o'er - grow-ing With weeds of chill dis - tress, I have one wild rose blowing, To cheer its wil-der - ness, To cheer its wil-der - ness.
4. Then Joy comes back to woo me; What-e'er my sor-rows are, Thou'lt ev - er be un - to me, My rose, my bird, and star, My rose, my bird, and star.

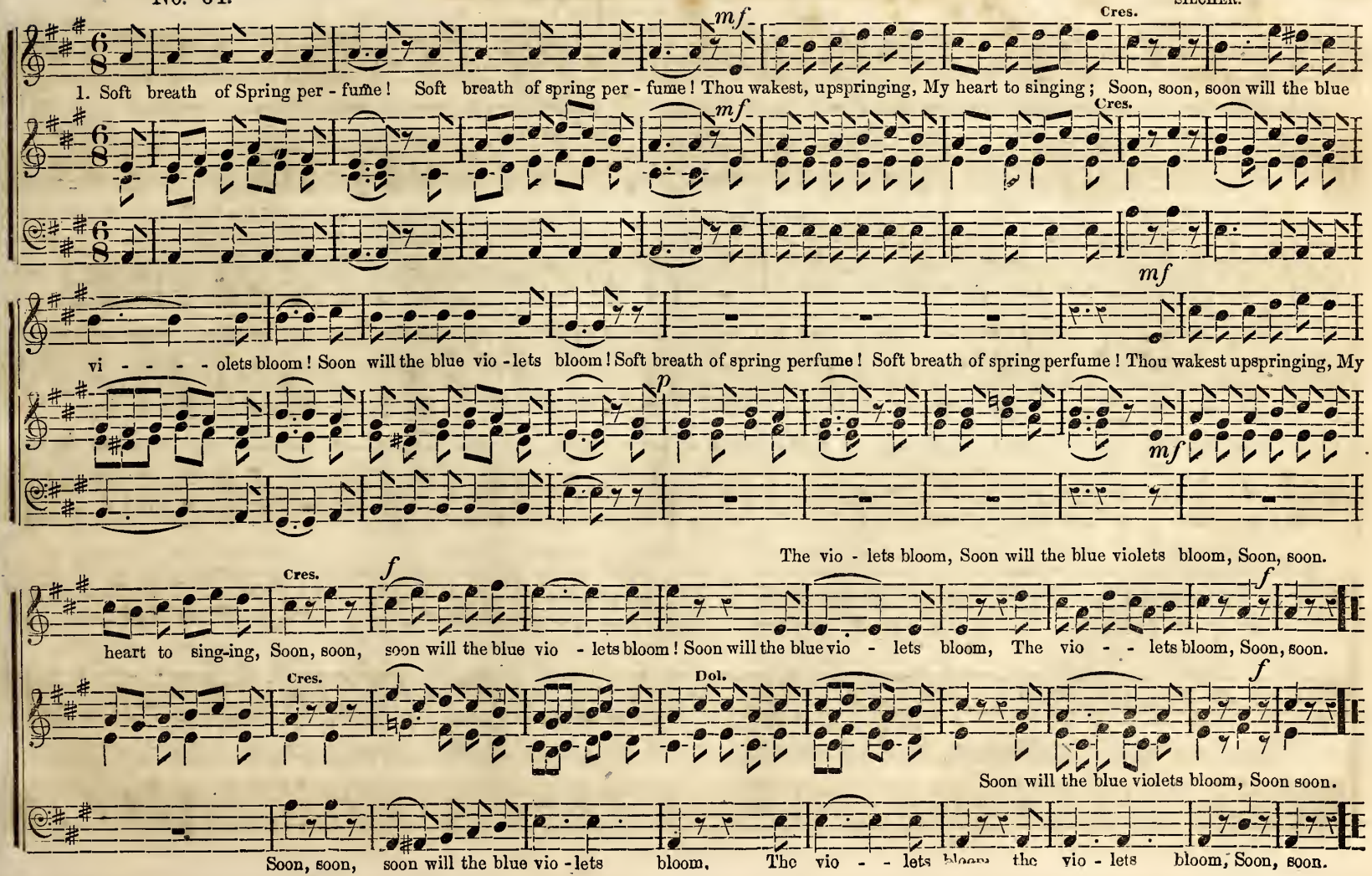
Tenor.

p


Sotto Voce.
How sleep the brave, who sink to rest, By all their country's wishes blest; When spring, with dewy fingers cold, Returns to deck their hallowed mould.
pp
She there shall dress a sweet - er sod Than fan - cy's feet have ev - er trod; By fair - y hands their knell is rung, By forms unseen their dirge is sung.
3
mf
f
Dim.
There hon - or comes, a pil-grim gray, To bless the turf that wraps their clay, And freedom shall a-while re - pair To dwell a weep - ing her - mit there.

No. 63. PART SONG. "Come, Brothers."




mf
Cres.
1. Soft breath of Spring per - fume! Soft breath of spring per - fume! Thou wakest, upspringing, My heart to singing; Soon, soon, soon will the blue
mf
Cres.
mf
vi - - - - olets bloom! Soon will the blue vio - lets bloom! Soft breath of spring perfume! Soft breath of spring perfume! Thou wakest upspringing, My
p
mf
The vio - lets bloom, Soon will the blue violets bloom, Soon, soon.
Cres.
f
heart to sing-ing, Soon, soon, soon will the blue vio - lets bloom! Soon will the blue vio - lets bloom, The vio - - lets bloom, Soon, soon.
Cres.
Dol.
f
Soon will the blue violets bloom, Soon soon.
Soon, soon, soon will the blue vio - lets bloom. The vio - - lets bloom the vio - lets bloom, Soon, soon.

No. 65.

THE SEASONS.

*

Solo. Treble. Sing Chorus No. 1. Solo. Tenor. Chorus No. 2.

When Spring comes with suns and showers, What gives beauty to the bowers? When the glow - ing summer's born, What pours nature from her horn?

Solo. Alto. Chorus No. 3. Solo. Bass. Chorus No. 4.

When mild suns in autumn shine, Then, O Earth, what gifts are thine. When gray Winter comes what glow, Makes the round earth sparkle so?

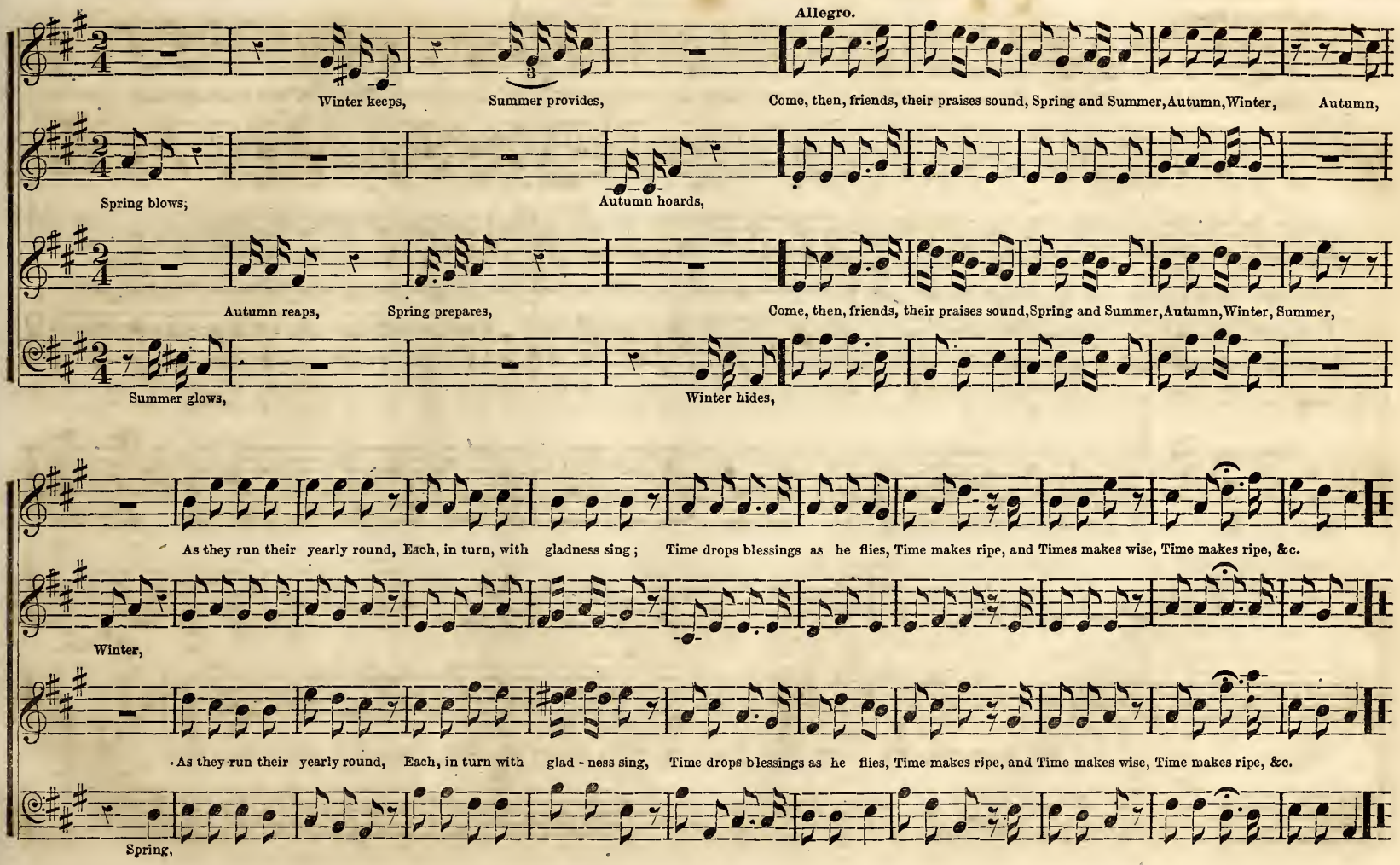
Chorus No. 1. Chorus No. 2. Chorus No. 3. Chorus No. 4.

Buds and flow - ers. Hay and corn. Fruit and wine, Ice and snow. Hay and corn, and buds and flowers, Snow and ice, and

Buds and flow - ers, Hay and corn. Fruit and wine. Ice and snow. Hay and corn, and buds and flowers, Snow and ice, and

frnit and wine, Spring and Summer, Fall and Winter, With their suns, and sleet and showers, Bring in turn these gifts divine, Bring in turn these gifts divine.

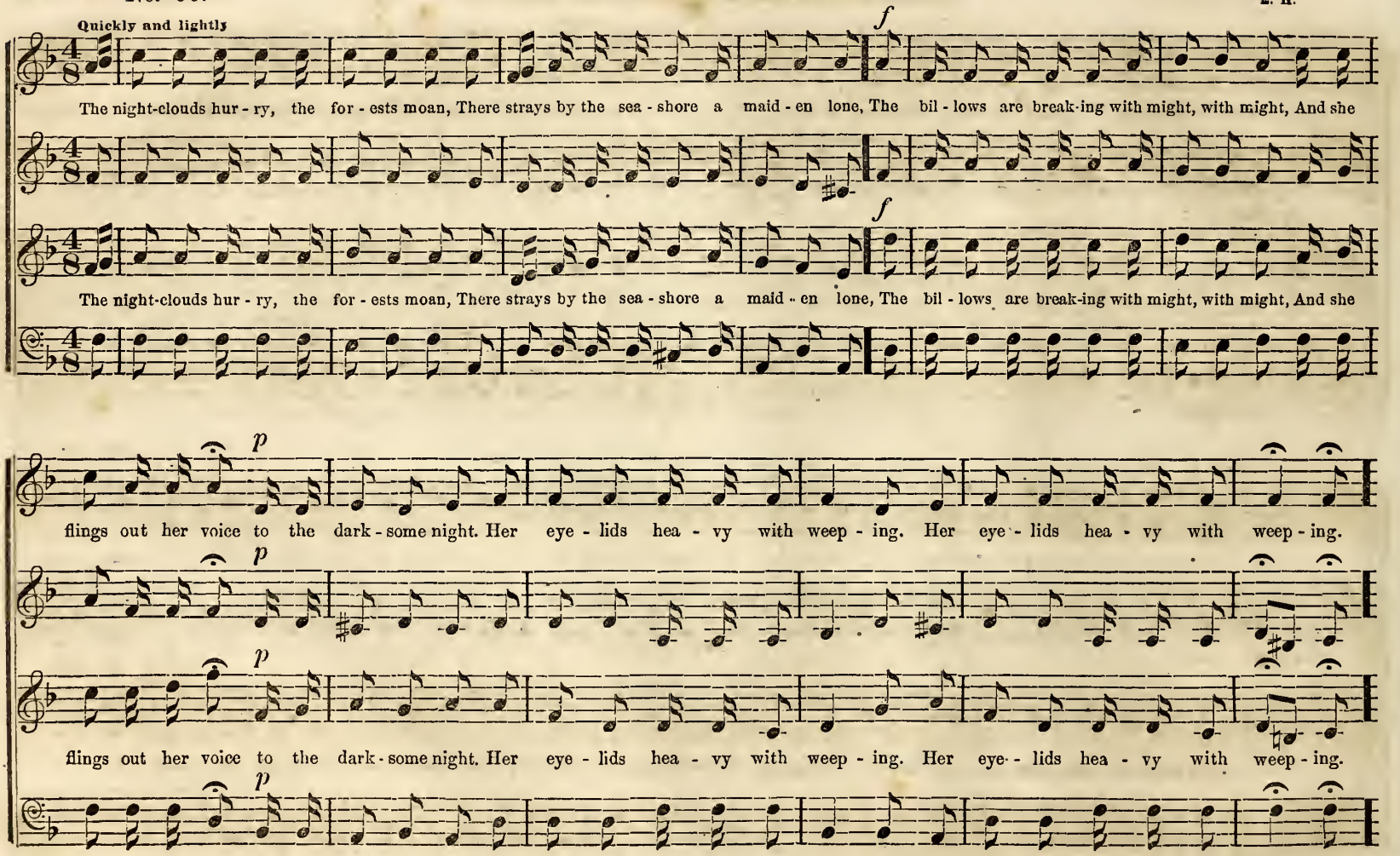
fruit and wine, Spring and Summer, Fall and Winter, With their suns, and sleet and showers, Bring in turn these gifts divine, Bring in turn these gifts divine.

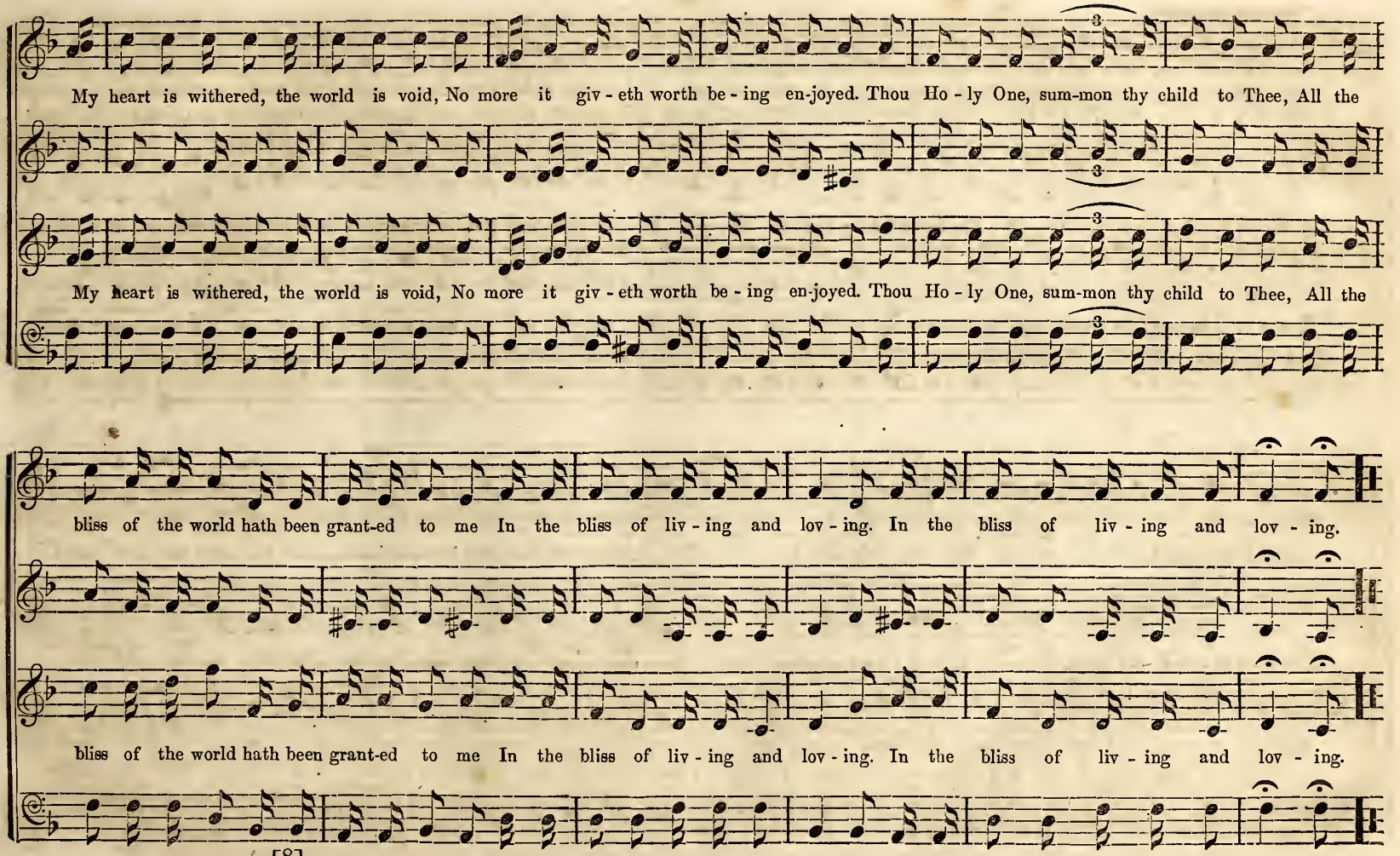

Allegro.
Winter keeps,
Summer provides,
Come, then, friends, their praises sound, Spring and Summer, Autumn, Winter, Autumn,
Spring blows;
Autumn hoards,
Autumn reaps,
Spring prepares,
Come, then, friends, their praises sound, Spring and Summer, Autumn, Winter, Summer,
Summer glows,
Winter hides,
As they run their yearly round, Each, in turn, with gladness sing; Time drops blessings as he flies, Time makes ripe, and Times makes wise, Time makes ripe, &c.
Winter,
As they run their yearly round, Each, in turn with glad - ness sing, Time drops blessings as he flies, Time makes ripe, and Time makes wise, Time makes ripe, &c.
Spring,

No. 66.

THEKLA'S LAMENT.

E. H.




My heart is withered, the world is void, No more it giv - eth worth be - ing en-joyed. Thou Ho - ly One, sum-mon thy child to Thee, All the
My heart is withered, the world is void, No more it giv - eth worth be - ing en-joyed. Thou Ho - ly One, sum-mon thy child to Thee, All the
bliss of the world hath been grant-ed to me In the bliss of liv - ing and lov - ing. In the bliss of liv - ing and lov - ing.
bliss of the world hath been grant-ed to me In the bliss of liv - ing and lov - ing. In the bliss of liv - ing and lov - ing.

Andantino con moto.

1. The waters foam'd, the waters swell'd. An angler sat at rest, at rest, And calmly watch'd the line he held, Cool as the wave his breast, his breast.
2. She sang to him, she spoke to him: "Why lurest thou my brood, my brood, With human wit and human guile, From out their na - tive, na - tive flood.
3. Doth not the sun ex - ult - ing lave, The moon too, in the sea, the sea? Do not both from the cheering wave Come forth more sweet to thee, to thee?
4. The waters foam'd, the waters swell'd, His naked, naked feet be-dew'd; Soft longings in his bosom thrill'd, As if, as if his dearest woo'd.

Cres.

And as he sits, and as he waits, The wa - ters part on high, And ris - es from the troubled wave, A nymph with dew - y eye.
Ah, couldst thou see how hap - py are My lit - tle fish be - low, Thou would'st go down and join them there, Nor hu - man sor - row know.

Cres.

Here woos thee not the deep, deep sky, The li - quid, glorious blue? Here tempts thee not thine own clear eye, Glass'd in e - ter - nal dew.

Cres.

She spoke to him, she sang to him: Then was he lost I ween; Half drew she him, half sank he in, And nev - er more was seen.

Cres.

1. Fa - ther-land! Fa - therland! Rest in God's right hand! When our lips thy name are naming, Loud the praiseful ac-cents flow; When our hearts thy
'Tis on paths of peaceful beauty, That a people's safe-ty blooms; 'Tis from no - ble
Fa - ther-land! Fa-therland! Rest in God's right hand! Vows, in joy - ful moments giv - en, Let us keep when sor-row low'rs; All our suc - cor

Verse. Tutti. *f*

worth are claiming, Warm with noble pride they glow. Let thine arm Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!
deeds of du-ty, That a nation's blessing comes. Let thine arm Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!
comes from Heaven, Thine, dear land, each patriot's pow'rs. Let thine arm Shield from harm, Lord, our Fatherland! Let thine arm Shield from harm, Lord, our Fatherland!

No. 69. SOLO & CHORUS. "Onwards." GERMAN.

Bass Solo.

1. Brothers, up! and work for freedom; Hon - or calls, the times are great;
2. On - wards fly, to free our people, We the will of God o - bey;
3. On - wards fly, dis - dain - ing danger; Swear to con - quer or to die;

CHORUS.

Lead on—on-wards lead on! Let our no - ble task be be - gun.
Lead on—on-wards lead on! With God's help, our work shall be done.

Solo. Continued.

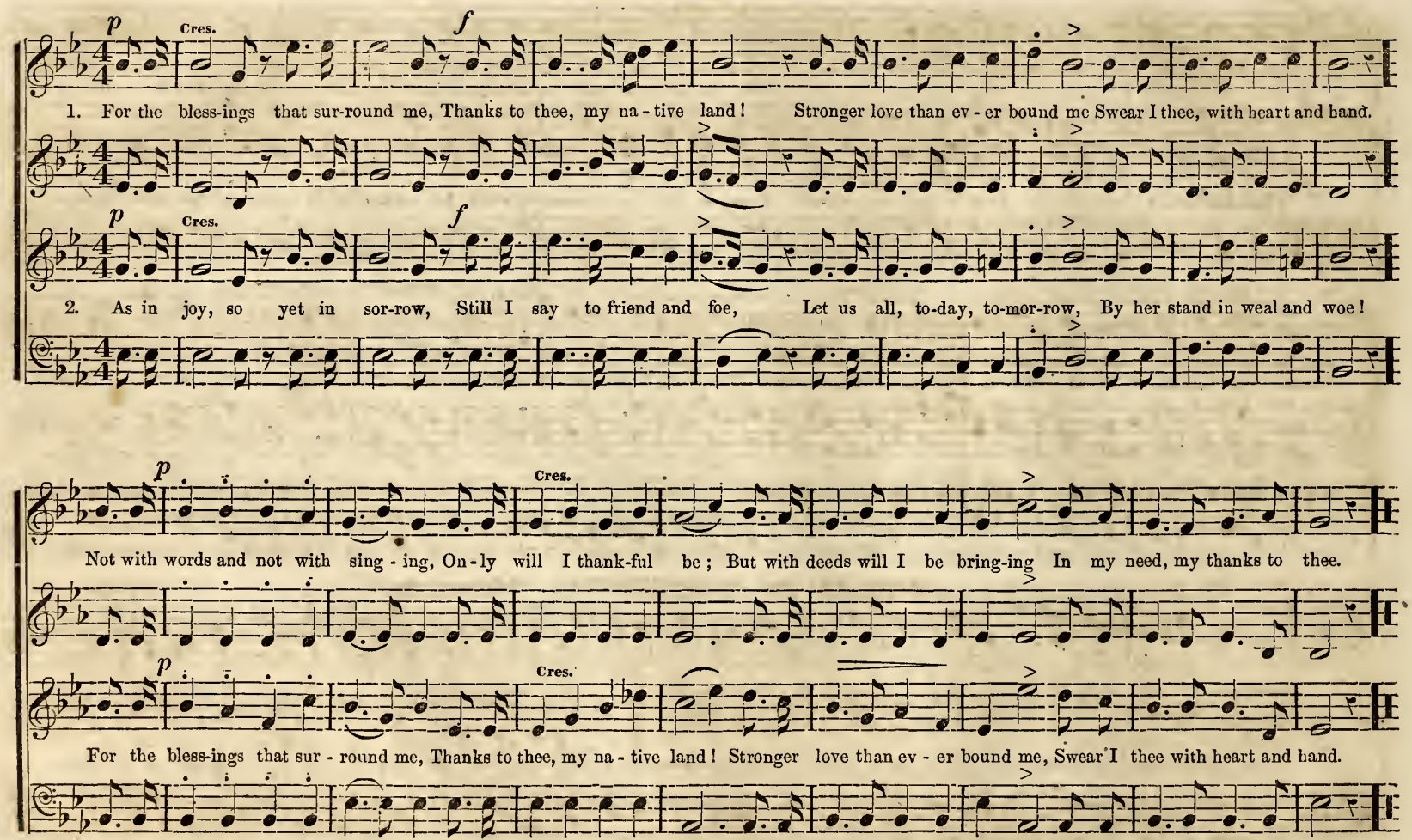
Lib - er - ty! And death to tyrants; On - ward rush and meet our fate.
Hot with ho - ly zeal, we hasten To the fight—ours be the day.
Nought shall stand a-gainst our union; On - wards ev - er— onwards hie.

Lead on—onwards lead on! 'Ere night falls our task shall be done.

No. 70.

MY NATIVE LAND.

ABT.



No. 71. DIRGE.

Arranged from BOK.

Tenor.

1. Rest from all thy sor-row, Wake in heav'n's bright mor-row; Death hath ban-ish'd all thy care; We around thy grave now weep-ing, Of thy love fond mem'-ry keep - ing,
2. Where thy form re - pos - es, Giv-ing birth to ros - es, Shall thy dust to dust re - turn; While thy spirit, up-ward bounding To the realms, with hymns resounding,
3. Pi - ty us thou leav-est— Of all joy be - reav - est— Soar - ing to thy na - tive sky. Now thy grave must be for - sak - en; But our hope shall be un - shak - en,

Treble.

Alto.

First Bass.

Second Bass.

Strew the sod with flow - ers fair.
Shall the joys of Heav - en learn.
That we meet a - gain on high.

No. 72. ROUND. "May does every fragrance bring."

JENKINS.

May··· does ev' - ry fra - grance bring, All···· the ver - nal bloom of Spring. 2

Dry - ads deck'd with myr - tles green, Danc - ing ev - ry - where are seen. 3

Biush - ing flowers in beau - ty rise, Dif - fus - ing o - dors to the skies. 1

No. 73. MADRIGAL. "Comely Swain."

JOHN PLAYFORD.

1st Soprano.

1. Come - ly swain, why sitt'st thou so? Fa la la la la la la la; Fold - ed arms are signs of woe; Fa la la la la la la la la la.

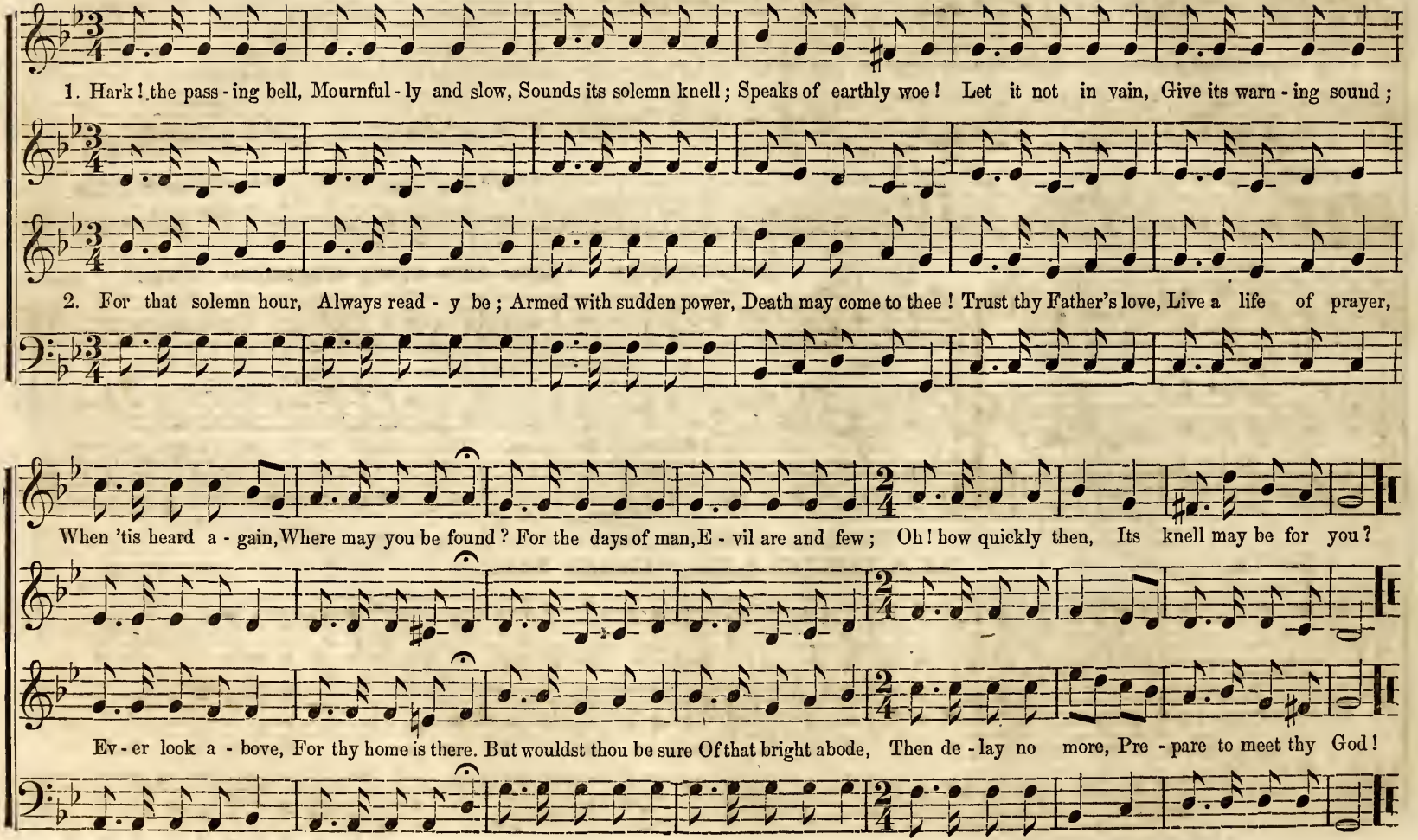
2d Soprano.

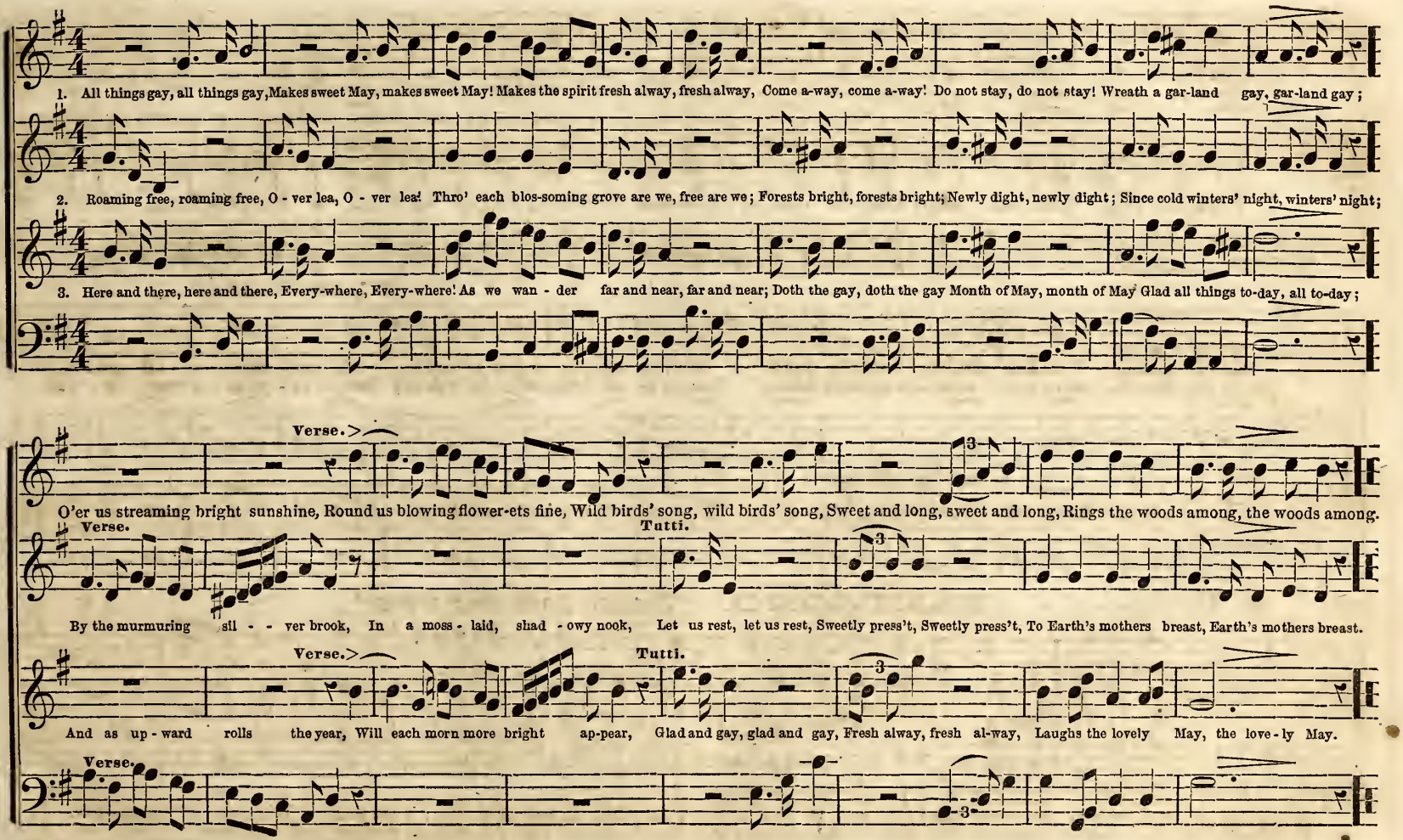
2. If thy nymph no fa - vor show; Fa la la la la la la la; Choose an - oth - er, let her go; Fa la la la la la la.

Bass. *

Fa la la la la la la la la la.

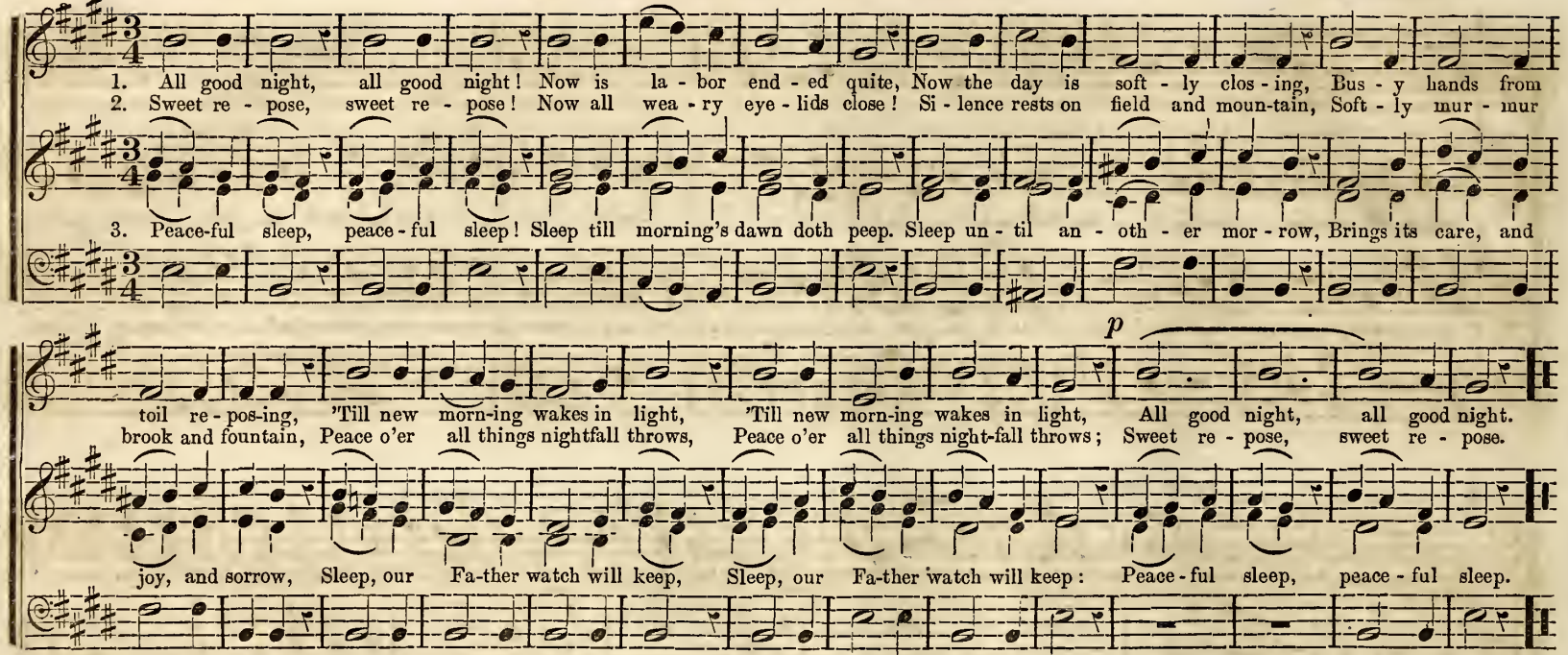
* Or Mezzo Soprano, an octave higher.


1. Hark! the pass - ing bell, Mournful - ly and slow, Sounds its solemn knell; Speaks of earthly woe! Let it not in vain, Give its warn - ing sound;
2. For that solemn hour, Always read - y be; Armed with sudden power, Death may come to thee! Trust thy Father's love, Live a life of prayer,
When 'tis heard a - gain, Where may you be found? For the days of man, E - vil are and few; Oh! how quickly then, Its knell may be for you?
Ev - er look a - bove, For thy home is there. But wouldst thou be sure Of that bright abode, Then de - lay no more, Pre - pare to meet thy God!

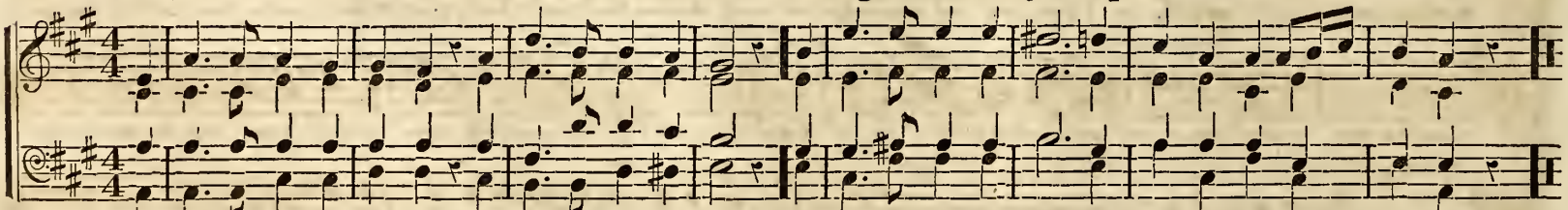

1. All things gay, all things gay, Makes sweet May, makes sweet May! Makes the spirit fresh alway, fresh alway, Come a-way, come a-way! Do not stay, do not stay! Wreath a gar-land gay, gar-land gay;
2. Roaming free, roaming free, O - ver lea, O - ver lea! Thro' each blos-soming grove are we, free are we; Forests bright, forests bright; Newly dight, newly dight; Since cold winters' night, winters' night;
3. Here and there, here and there, Every-where, Every-where! As we wan - der far and near, far and near; Doth the gay, doth the gay Month of May, month of May Glad all things to-day, all to-day;
Verse.
O'er us streaming bright sunshine, Round us blowing flower-ets fine, Wild birds' song, wild birds' song, Sweet and long, sweet and long, Rings the woods among, the woods among.
Verse.
Tutti.
By the murmuring sil - - ver brook, In a moss - laid, shad - owy nook, Let us rest, let us rest, Sweetly press't, Sweetly press't, To Earth's mothers breast, Earth's mothers breast.
Verse.
Tutti.
And as up - ward rolls the year, Will each morn more bright ap-pear, Glad and gay, glad and gay, Fresh alway, fresh al-way, Laughs the lovely May, the love - ly May.
Verse.

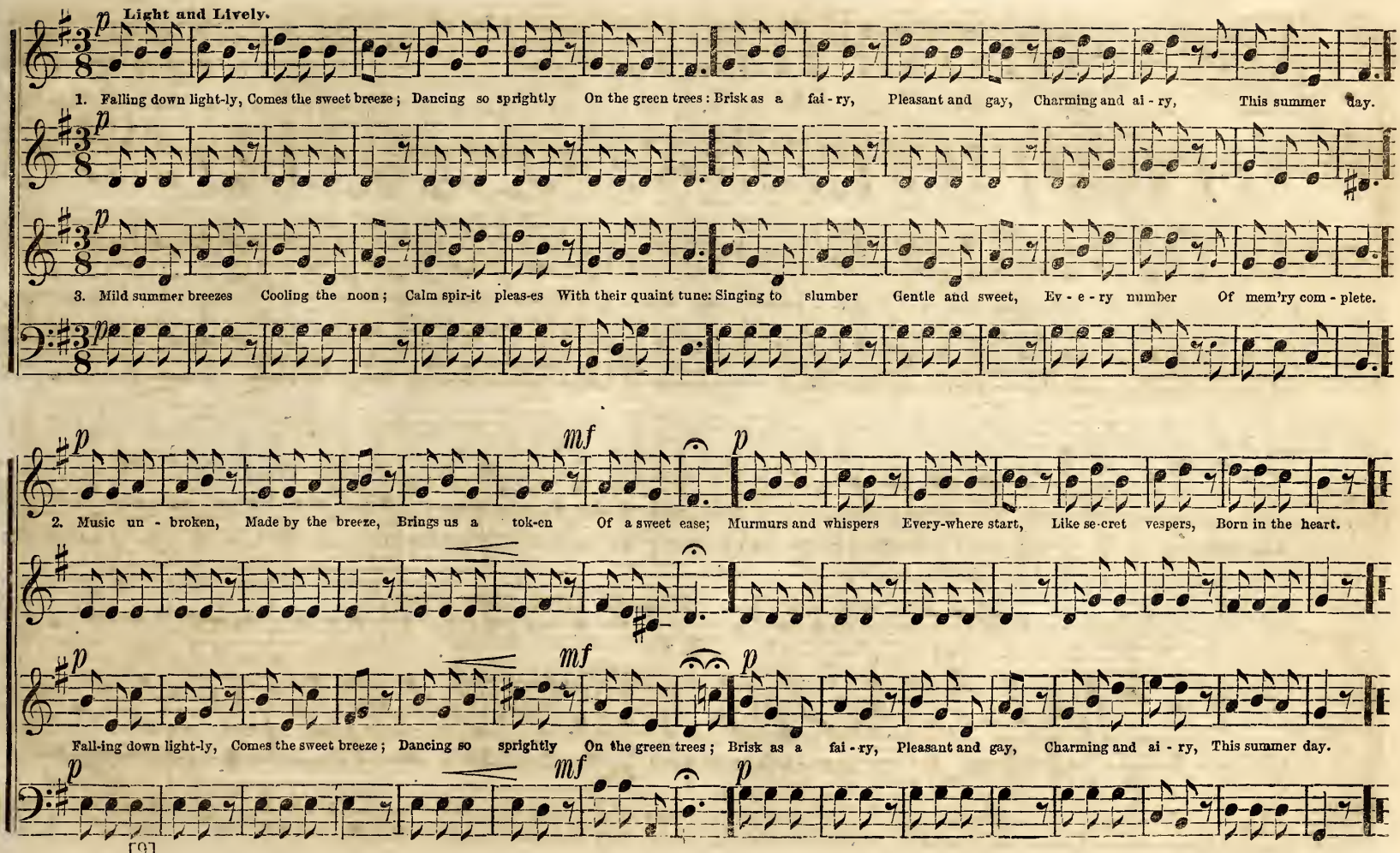
No. 76. GOOD NIGHT.

FR. SCHNEIDER.



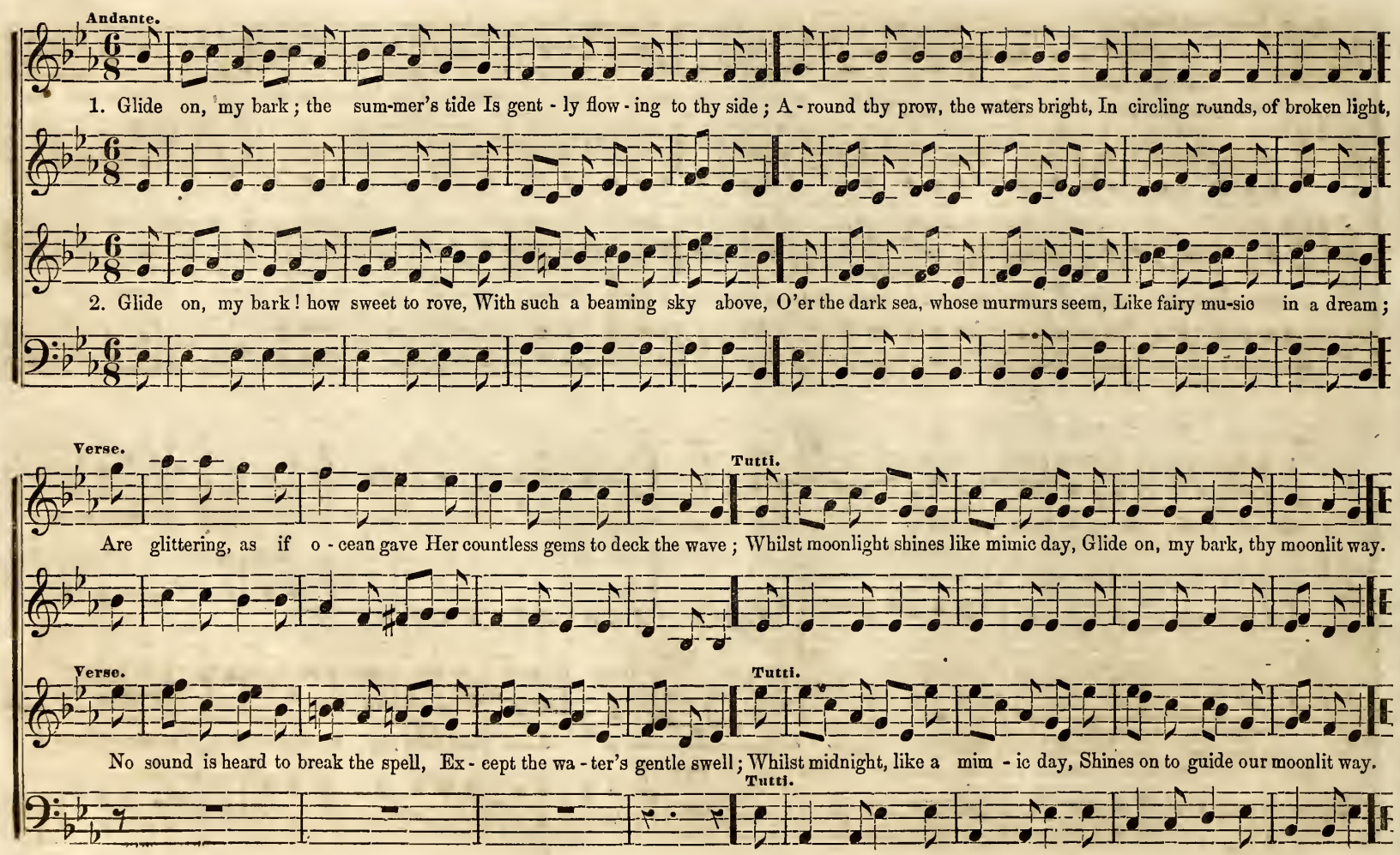
No. 77. PART-SONG. "Though Love may weep." *

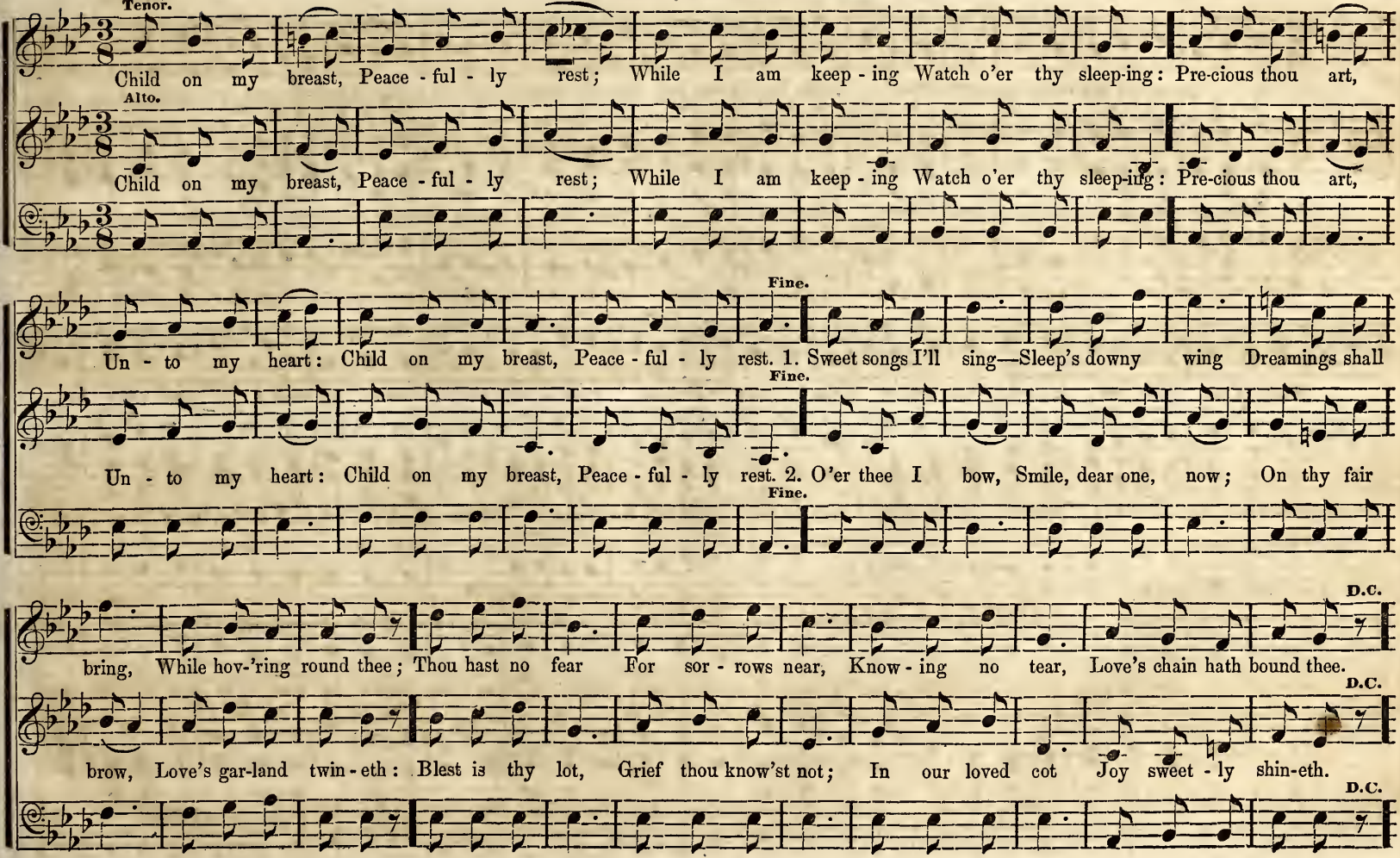



Light and Lively.
1. Falling down light-ly, Comes the sweet breeze; Dancing so sprightly On the green trees: Brisk as a fai-ry, Pleasant and gay, Charming and ai-ry, This summer day.
3. Mild summer breezes Cooling the noon; Calm spir-it pleas-es With their quaint tune: Singing to slumber Gentle and sweet, Ev-e-ry number Of mem'ry com-plete.
2. Music un-broken, Made by the breeze, Brings us a tok-en Of a sweet ease; Murmurs and whispers Every-where start, Like se-cret vespers, Born in the heart.
Fall-ing down light-ly, Comes the sweet breeze; Dancing so sprightly On the green trees; Brisk as a fai-ry, Pleasant and gay, Charming and ai-ry, This summer day.

PART SONG. "Glide on, my Bark."

E. H.

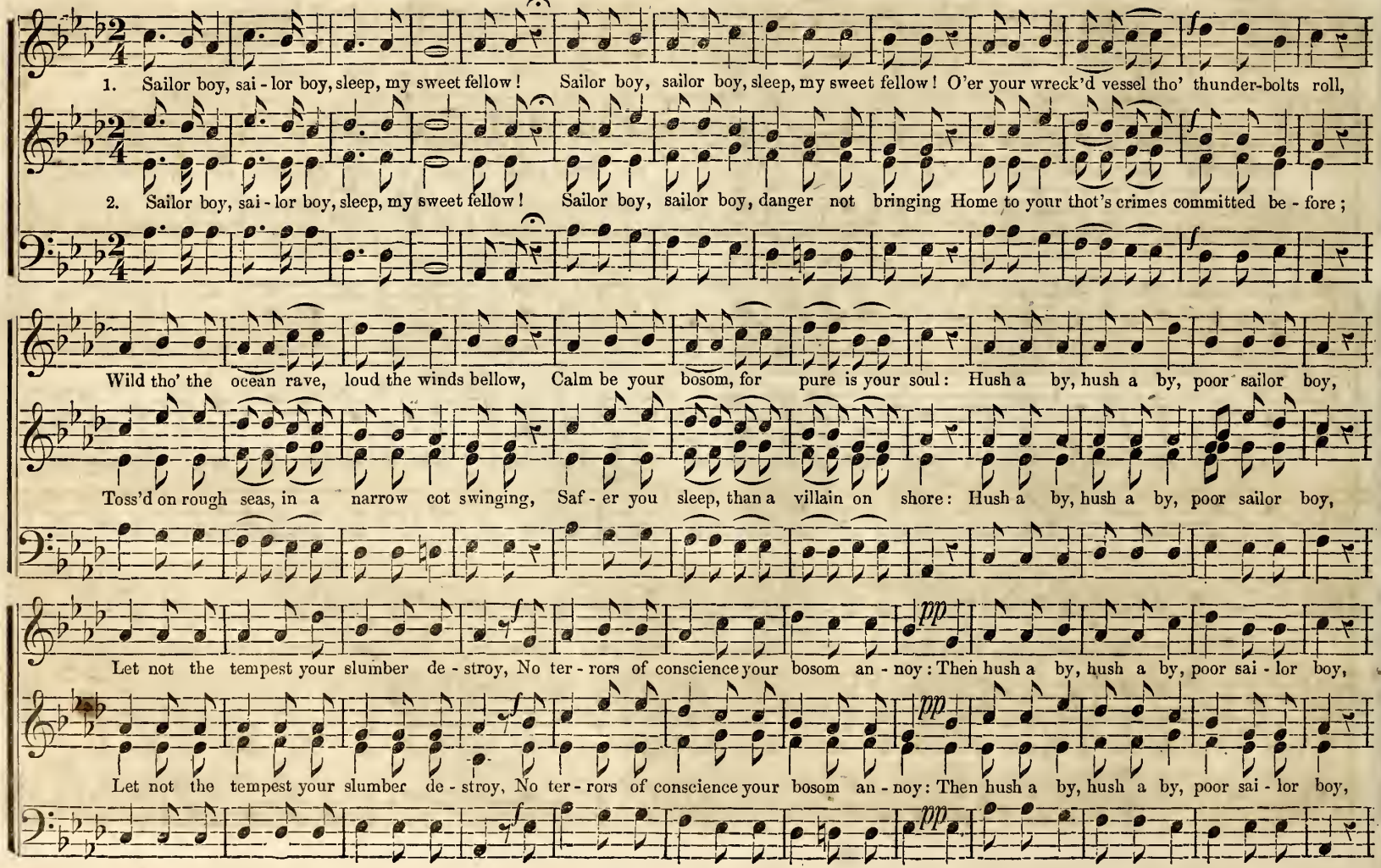



Tenor.
Child on my breast, Peace - ful - ly rest; While I am keep - ing Watch o'er thy sleep-ing: Pre-cious thou art,
Alto.
Child on my breast, Peace - ful - ly rest; While I am keep - ing Watch o'er thy sleep-ing: Pre-cious thou art,
Fine.
Un - to my heart: Child on my breast, Peace - ful - ly rest. 1. Sweet songs I'll sing—Sleep's downy wing Dreamings shall
Fine.
Un - to my heart: Child on my breast, Peace - ful - ly rest. 2. O'er thee I bow, Smile, dear one, now; On thy fair
Fine.
D.C.
bring, While hov-'ring round thee; Thou hast no fear For sor - rows near, Know - ing no tear, Love's chain hath bound thee.
D.C.
brow, Love's gar-land twin - eth: Blest is thy lot, Grief thou know'st not; In our loved cot Joy sweet - ly shin-eth.
D.C.

No. 81.

SAILOR BOY.

ENGLISH.



SAILOR BOY. Concluded.

ad lib. Tempo.

Hush a by, hush a by, poor sai - lor boy, Then hush a by, hush a by, poor sai - lor boy.

No. 82. ROUND. All into Service.

ENGLISH.

All in - to ser - vice,

Let us sing merri - ly to - geth -

- er, ding dong, ding dong bell.

No. 83. PART SONG. "Have pity on the poor."

Words by MRS DANA. ✻

1. How ma - ny poor and sor - row - ful, Are scattered far and near! As Je - sus said, 'tis ev - er true, The poor are al - ways here.
2. This world is full of suf - fer - ing, Though beau-ti - ful it seems; And there are woes for hu-man hearts, Be - yond our dark - est dreams.
3. Re - mem - ber Je - sus while on earth, Was poor and low - ly too; Then let us all, for His dear sake, The deeds of mer - cy do.

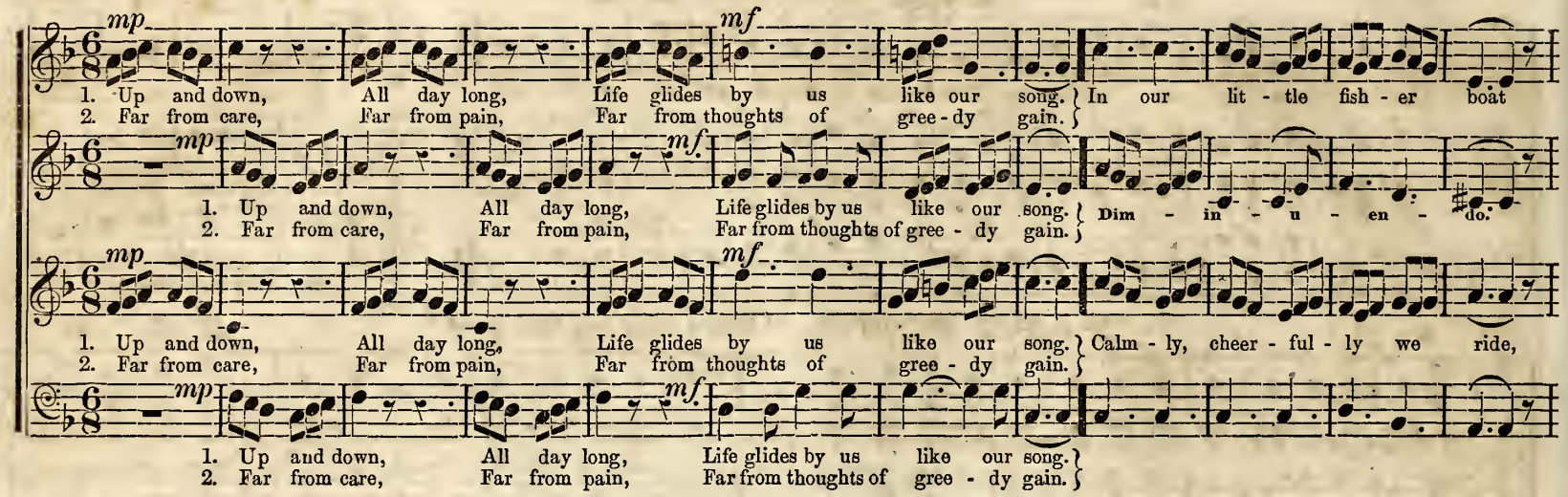
Then clothe and feed all those who need, God will the gift re - store; 'Tis sweet to give; then while you live, Have pit - - y on the poor!
Turn not a - way, from those who pray For mer - cy at your door; 'Tis sweet to give; then while you live, Have pit - - y on the poor!

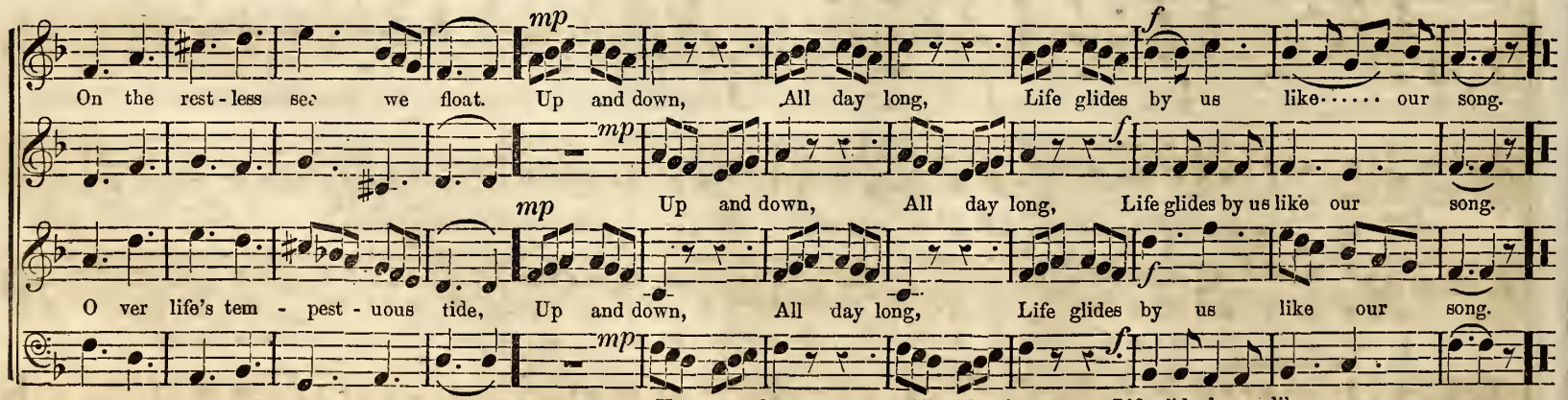
We can - not heal, we can but feel; Heart-wounds we can - not cure; But we can give; and, while we live, Have pit - - y on the poor!

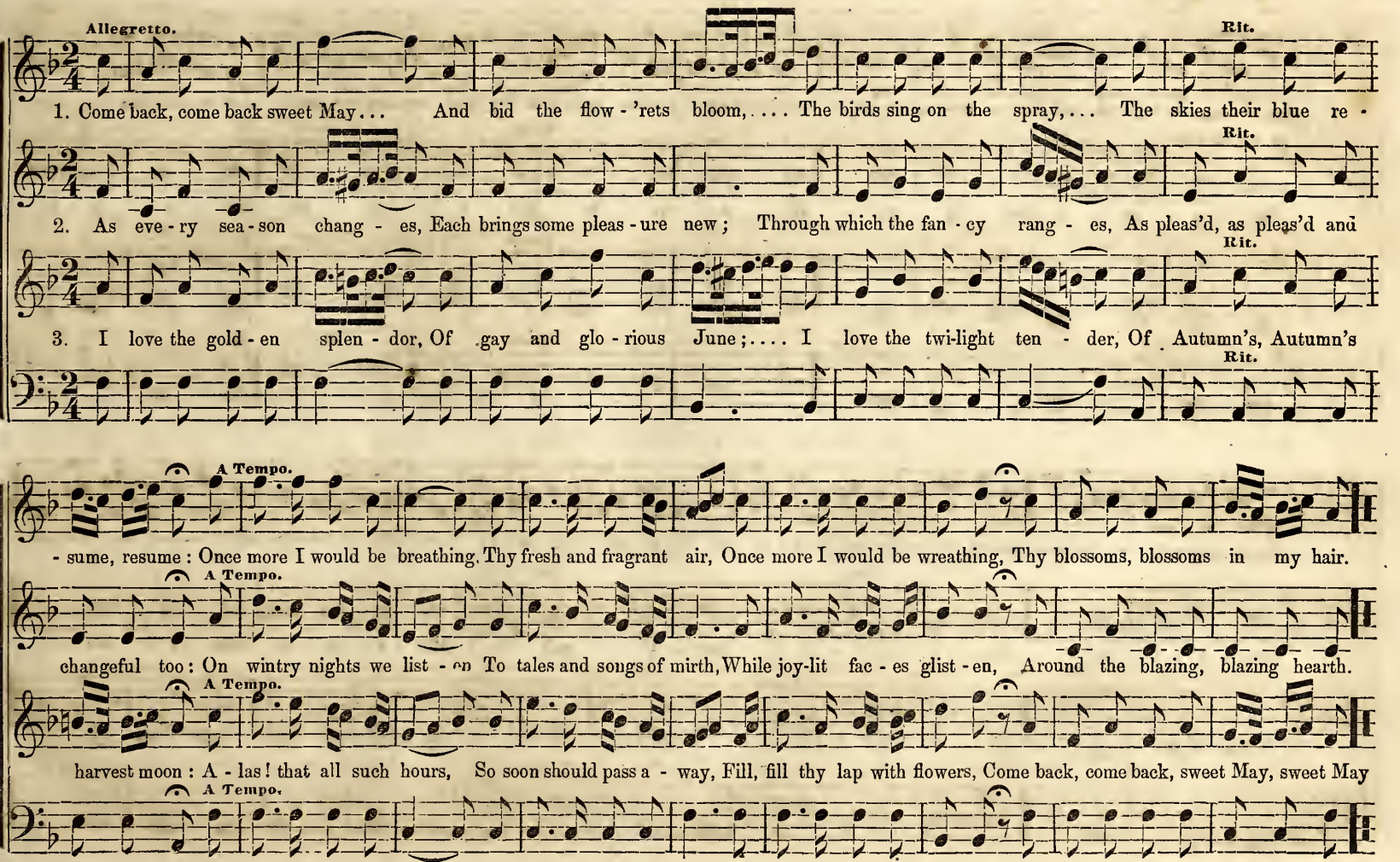
No. 84.

FISHER'S SONG.

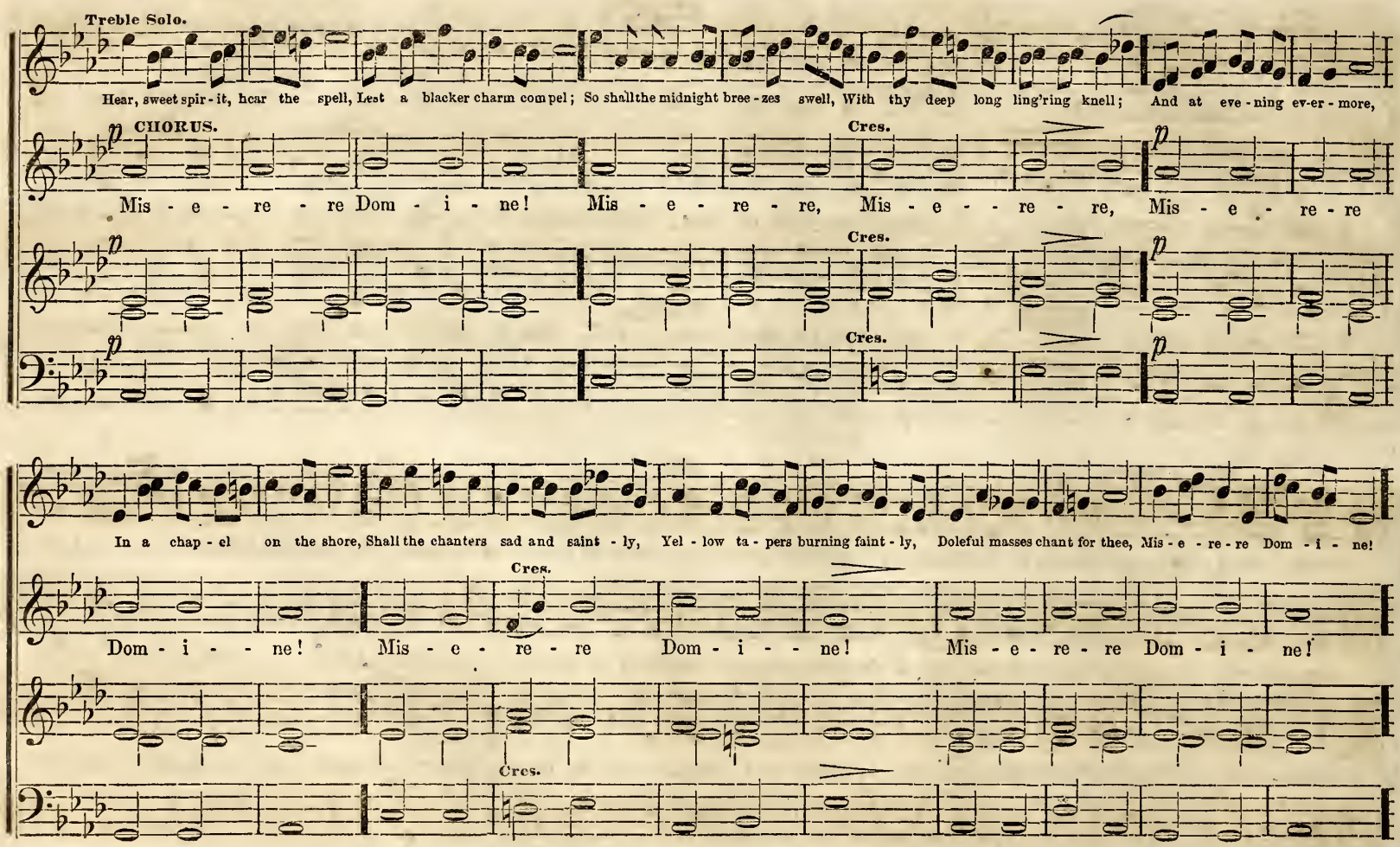
E. H.

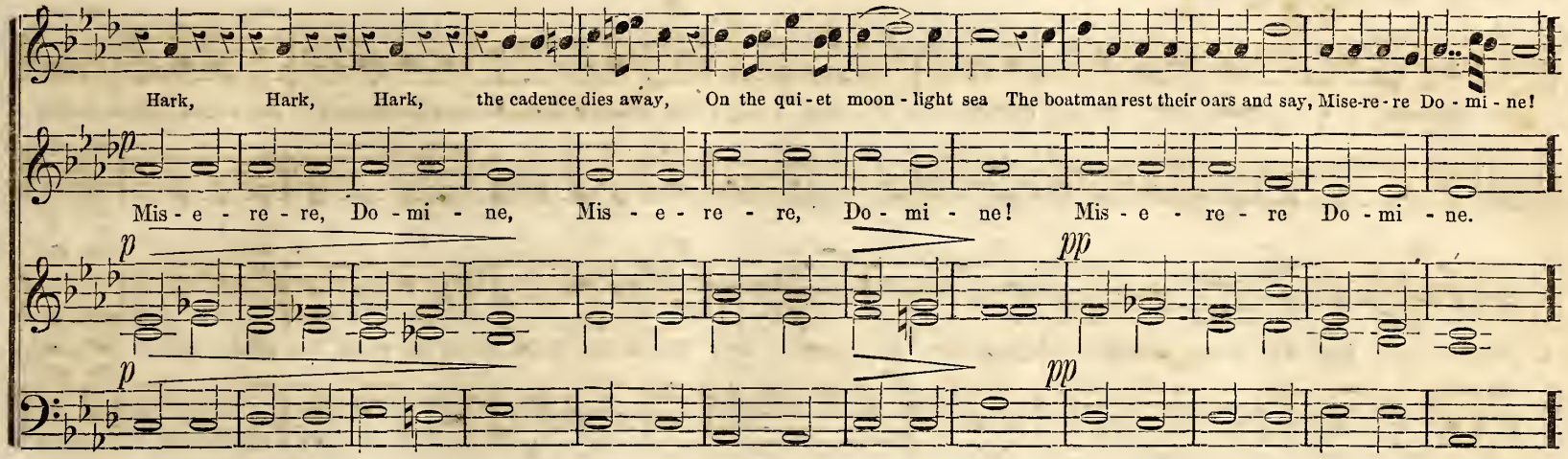





Allegretto.
Rit.
1. Come back, come back sweet May... And bid the flow - 'rets bloom,.... The birds sing on the spray,... The skies their blue re -
2. As eve - ry sea - son chang - es, Each brings some pleas - ure new; Through which the fan - cy rang - es, As pleas'd, as pleas'd and
3. I love the gold - en splen - dor, Of gay and glo - rious June;.... I love the twi-light ten - der, Of Autumn's, Autumn's
A Tempo.
- sume, resume: Once more I would be breathing. Thy fresh and fragrant air, Once more I would be wreathing, Thy blossoms, blossoms in my hair.
changeful too: On wintry nights we list - en To tales and songs of mirth, While joy-lit fac - es glist - en, Around the blazing, blazing hearth.
harvest moon: A - las! that all such hours, So soon should pass a - way, Fill, fill thy lap with flowers, Come back, come back, sweet May, sweet May

No. 86. **SOLO WITH CHORUS.** "Hear, sweet spirit." E. HAMILTON.

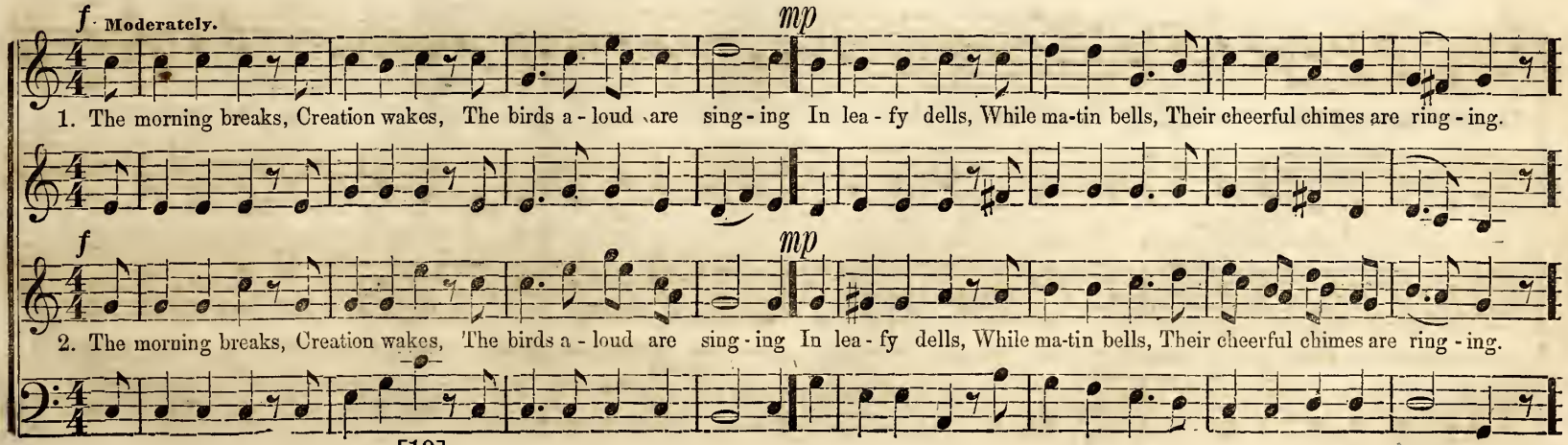




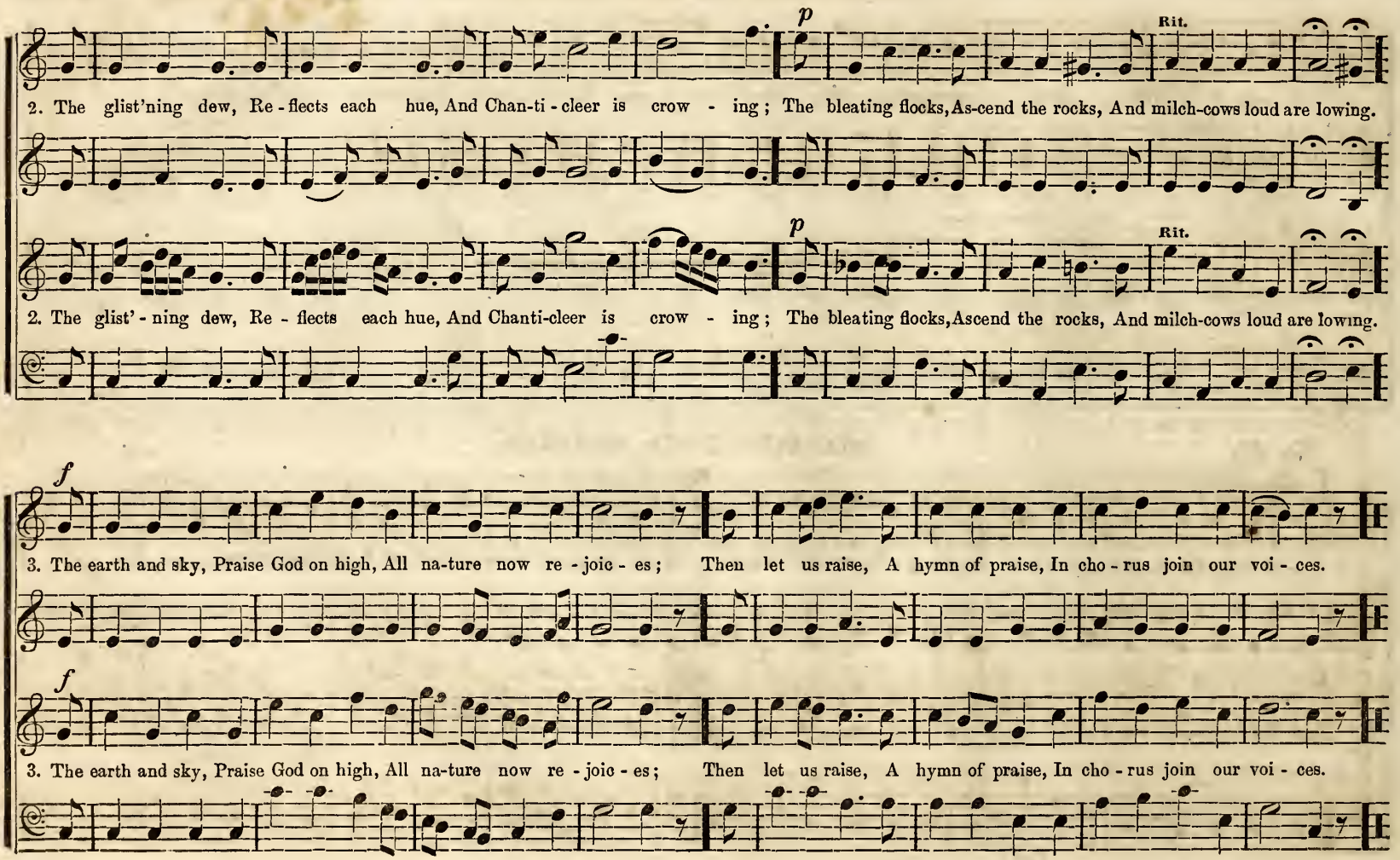
No. 87.

MORNING SONG.

E. H.

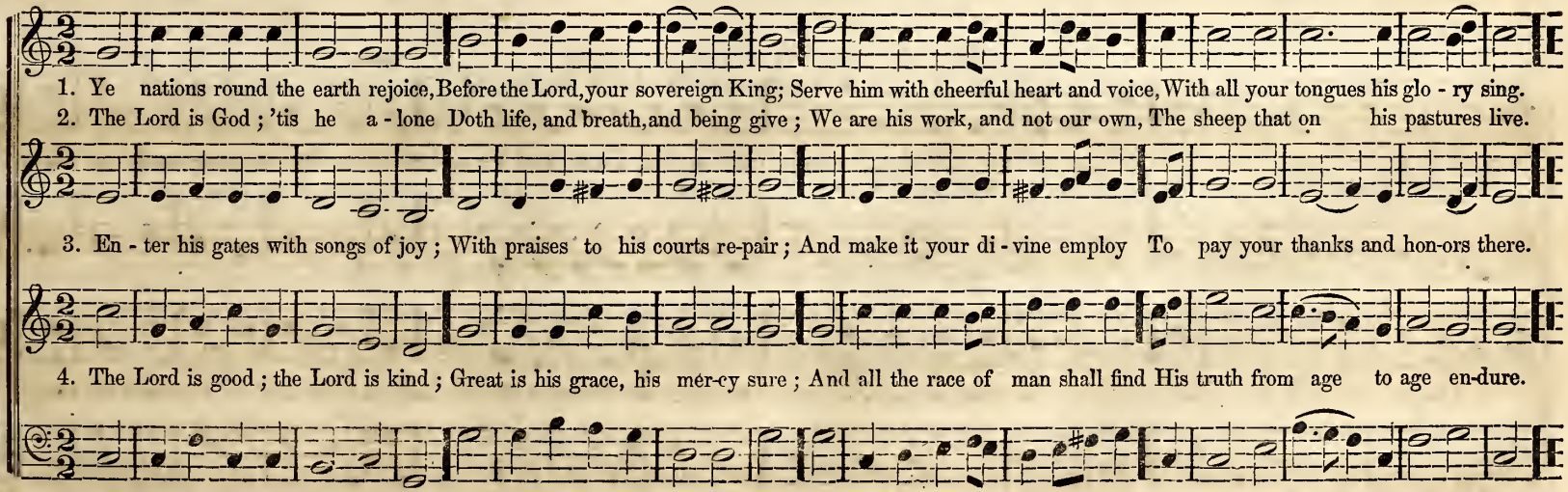


MORNING SONG. (Concluded.)



CHURCH MUSIC.

VARNA. L. M. *



BOUNDLESS LOVE. L. M. Double. *

1. Je - sus, thy boundless love to me, No thought can reach, no tongue declare; Unite my thankful heart to thee, And reign with-out a ri - val there.

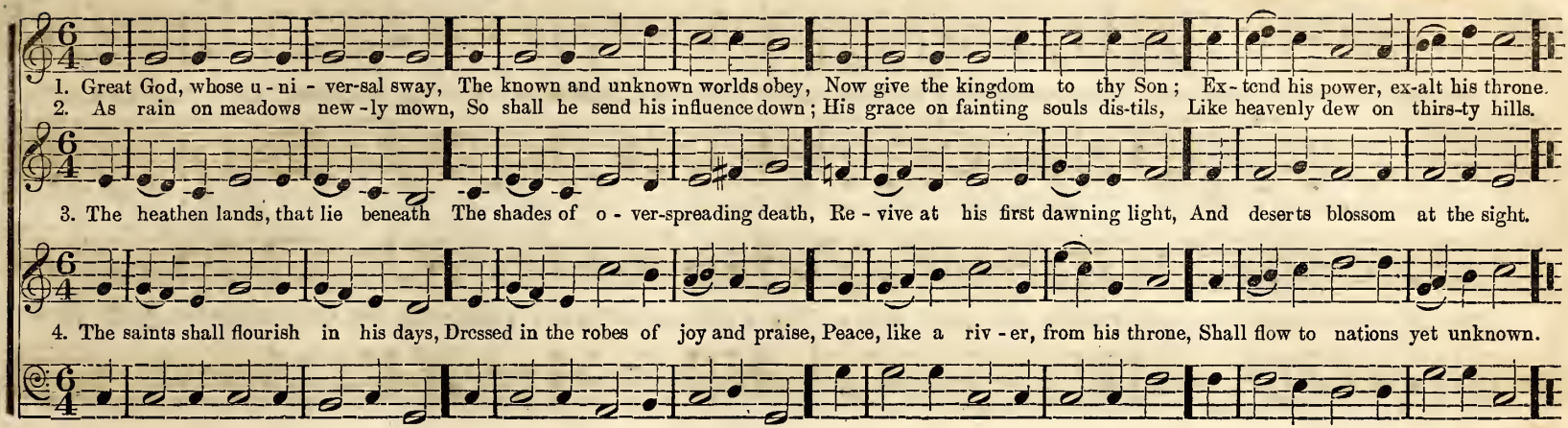
2. O, let thy love my soul in - flame, And to thy service sweetly bind; Transfuse it through my in-most frame, And mould me whol-ly to thy mind.

Quick.

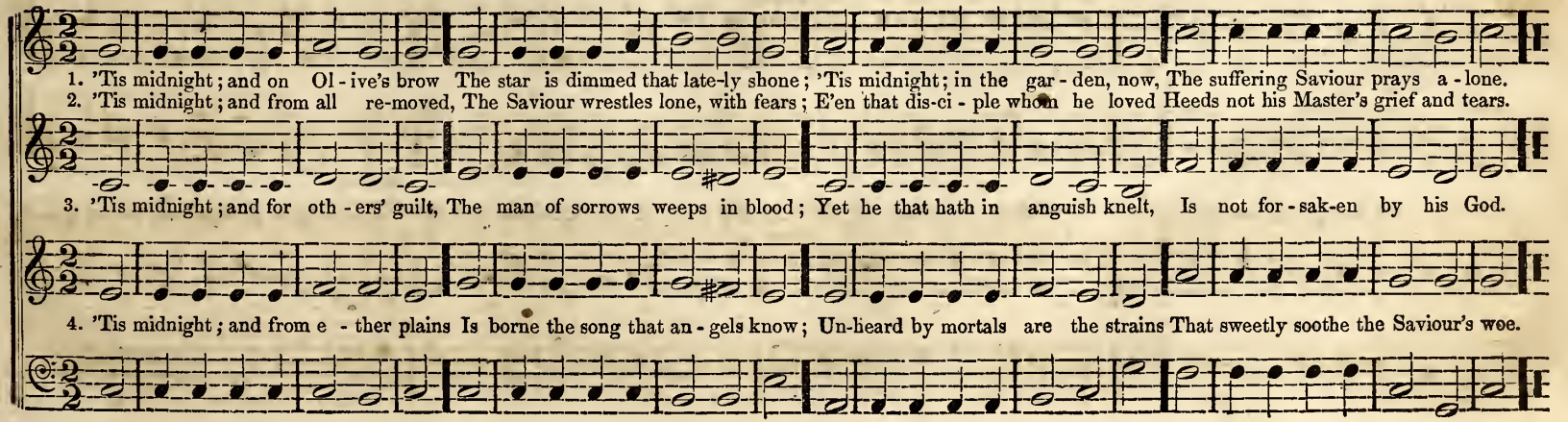
Thy love, how cheering is its ray! All pain be - fore its presence flies; Care, anguish, sorrow, melt a - way, Where'er its heal - ing beams a - rise.

Thy love, in sufferings, be my peace; Thy love, in weakness, make me strong; And, when the storms of life shall cease, Thy love shall be in heaven my song.

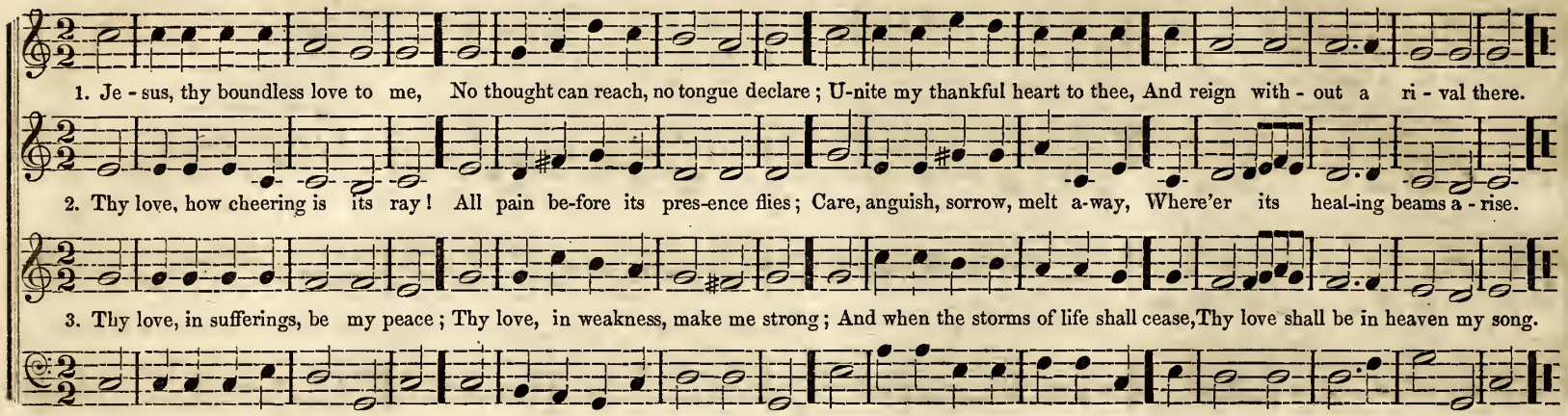
MARCH. L. M. *



MIDNIGHT. L. M. *

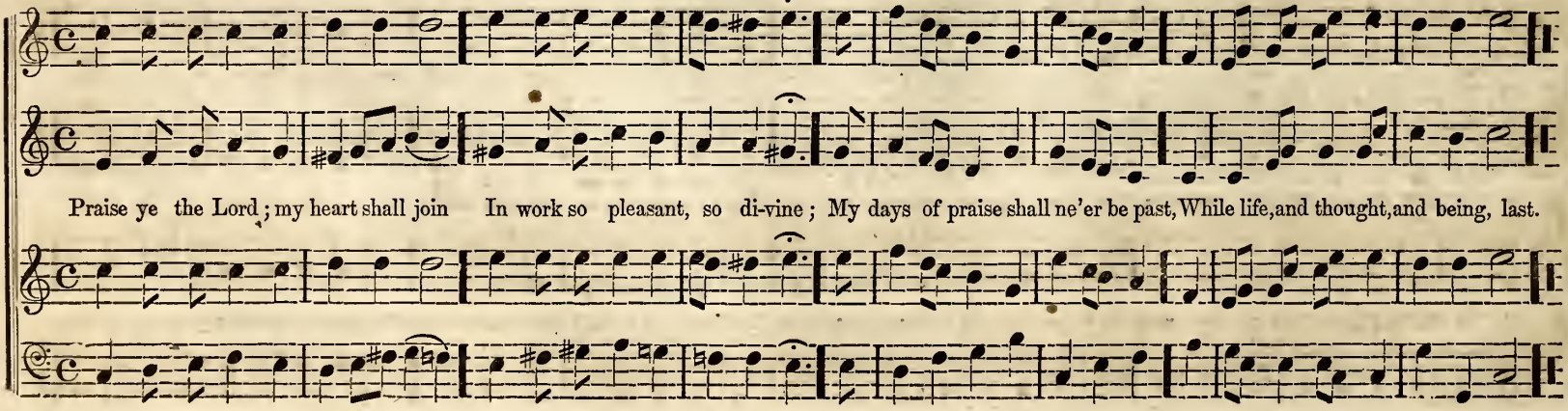


XYLA. L. M. *

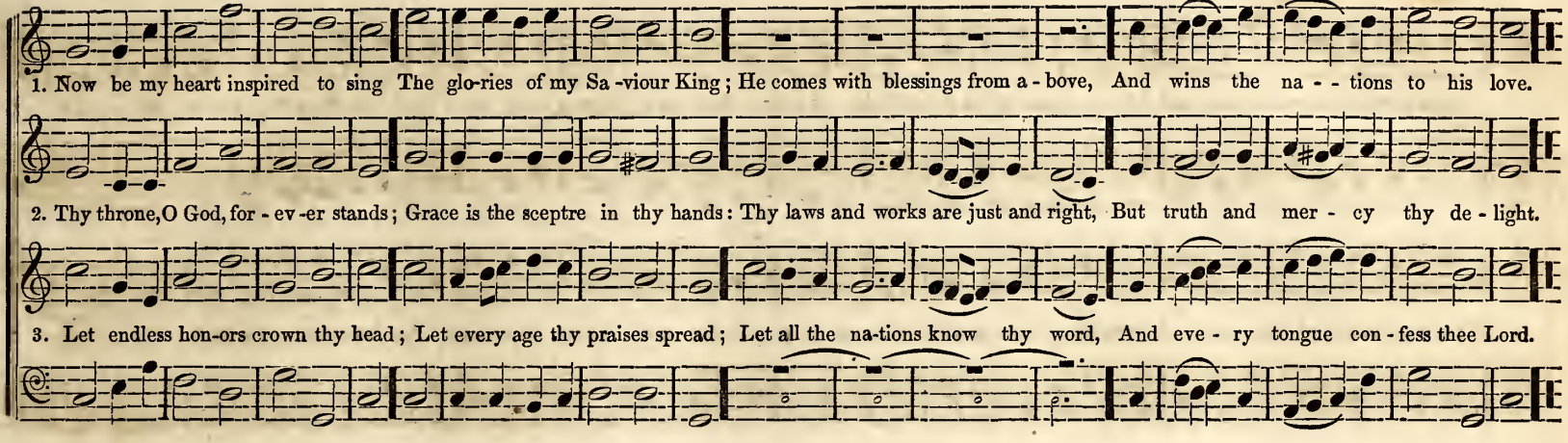


OCTAVE. L. M. †

Tenor and Treble the same.

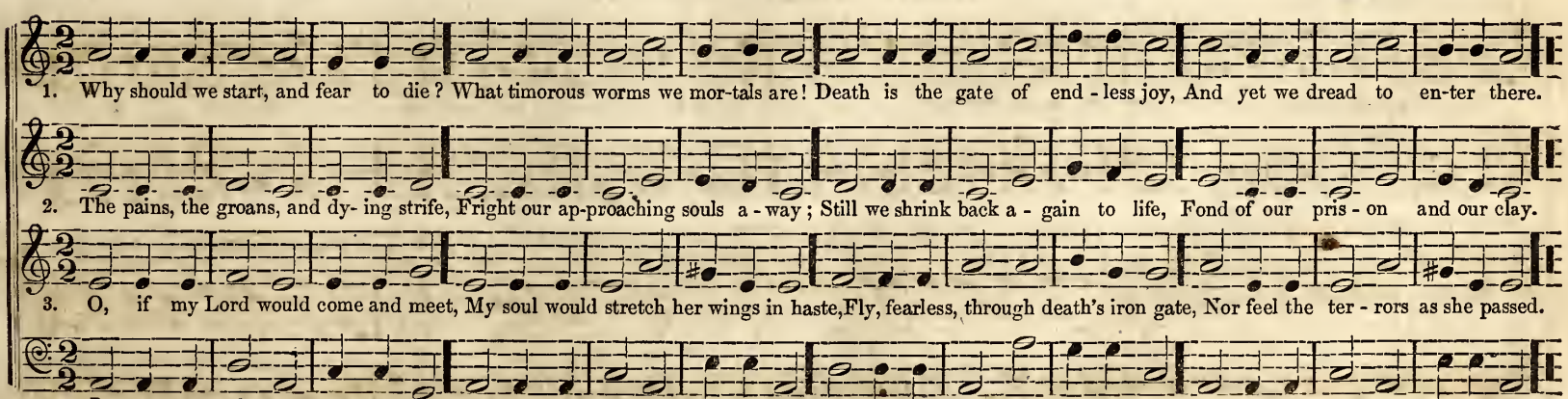


MANDAN. L. M.

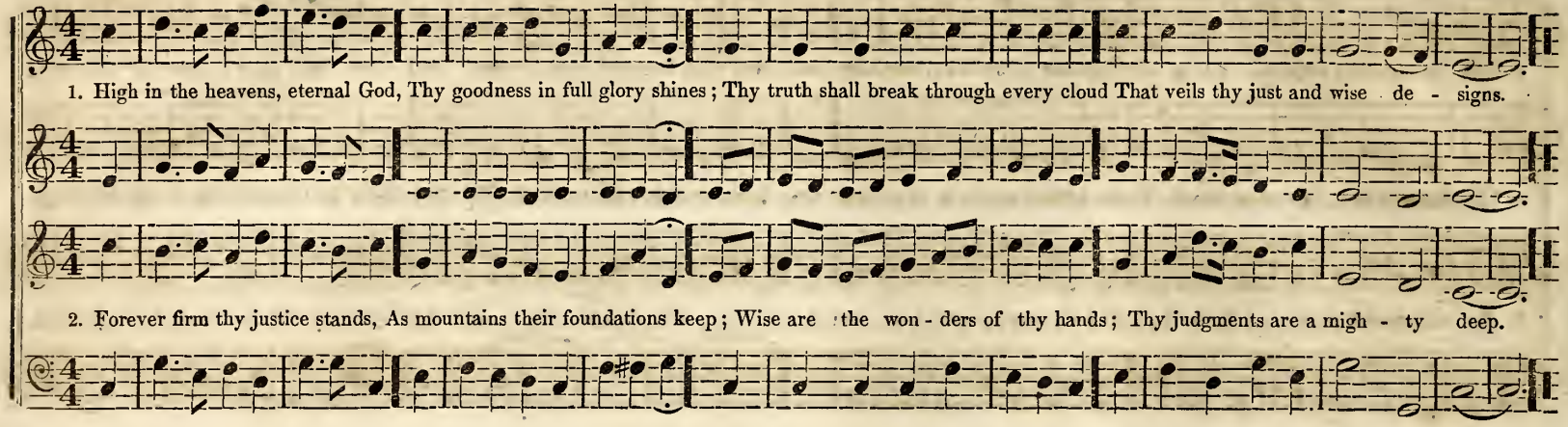


MORTAL. L. M.

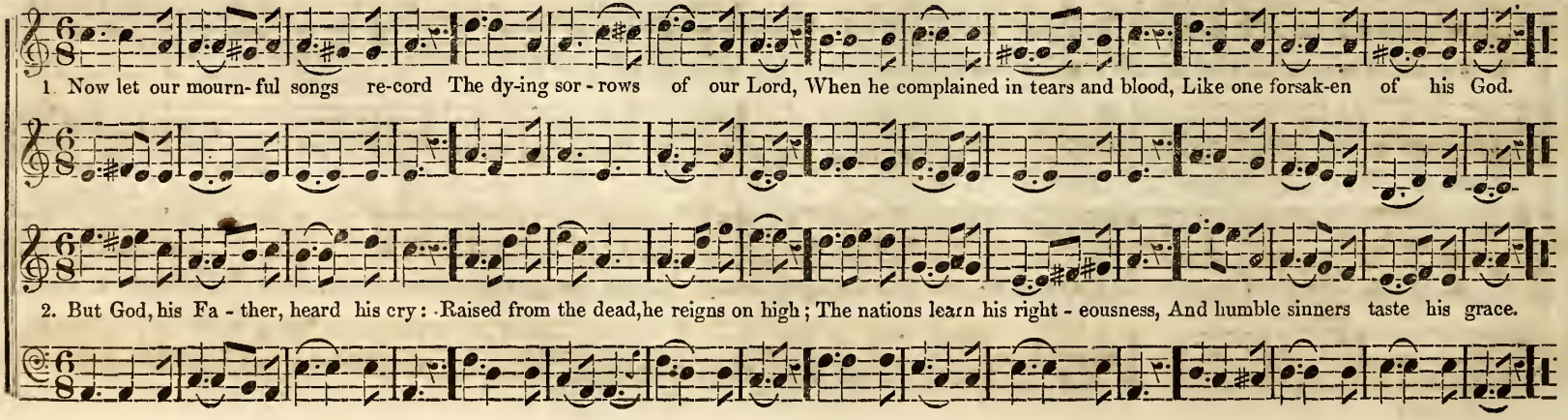
E. HAMILTON.

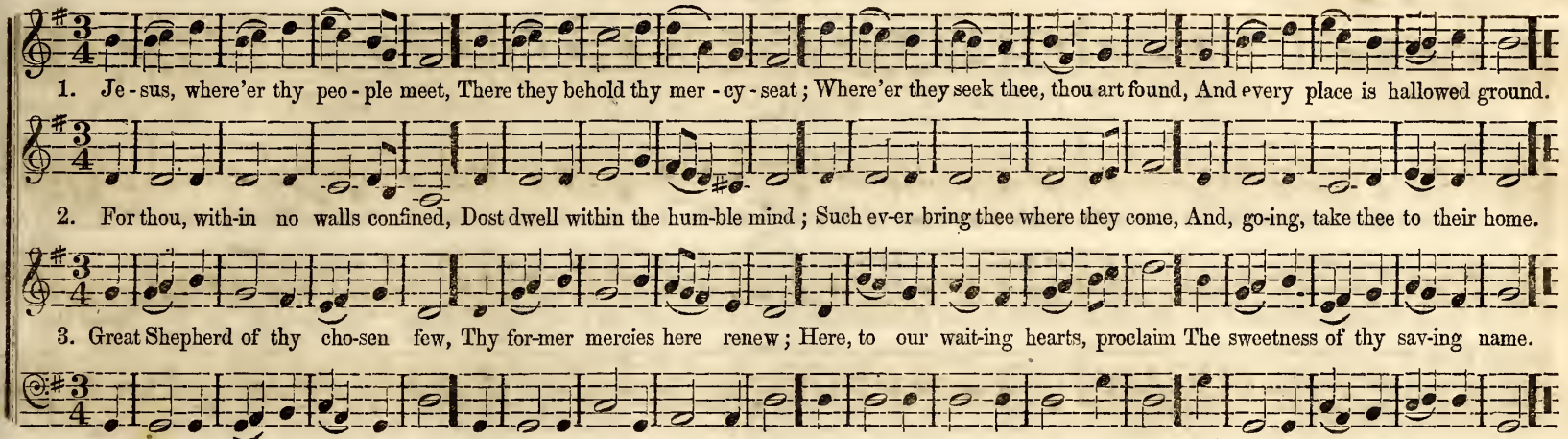


AULIDA. L. M. *

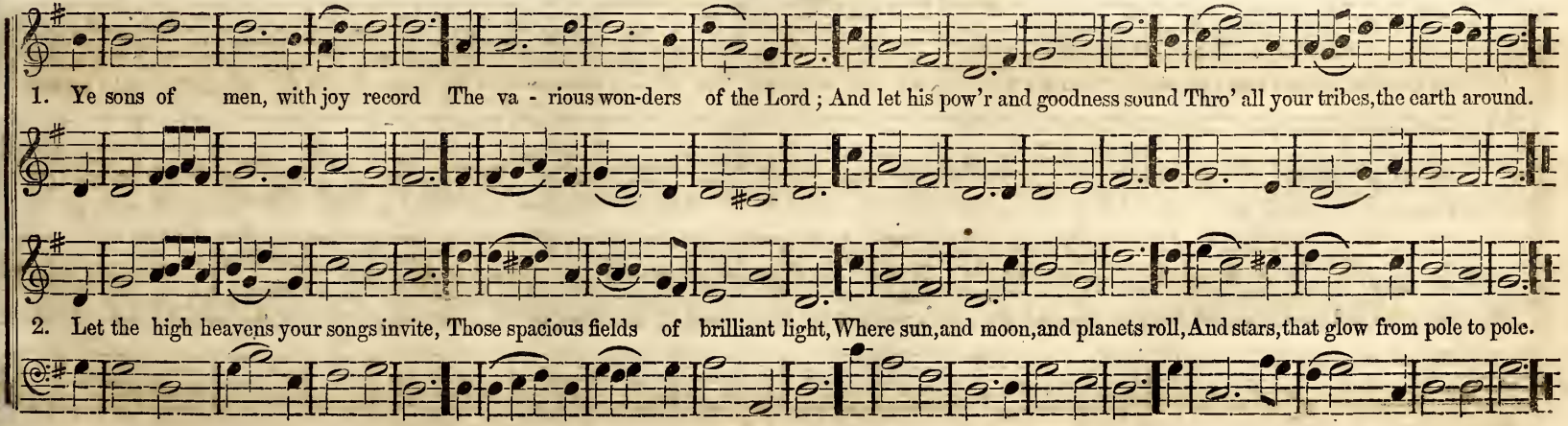


WAIL. L. M. †



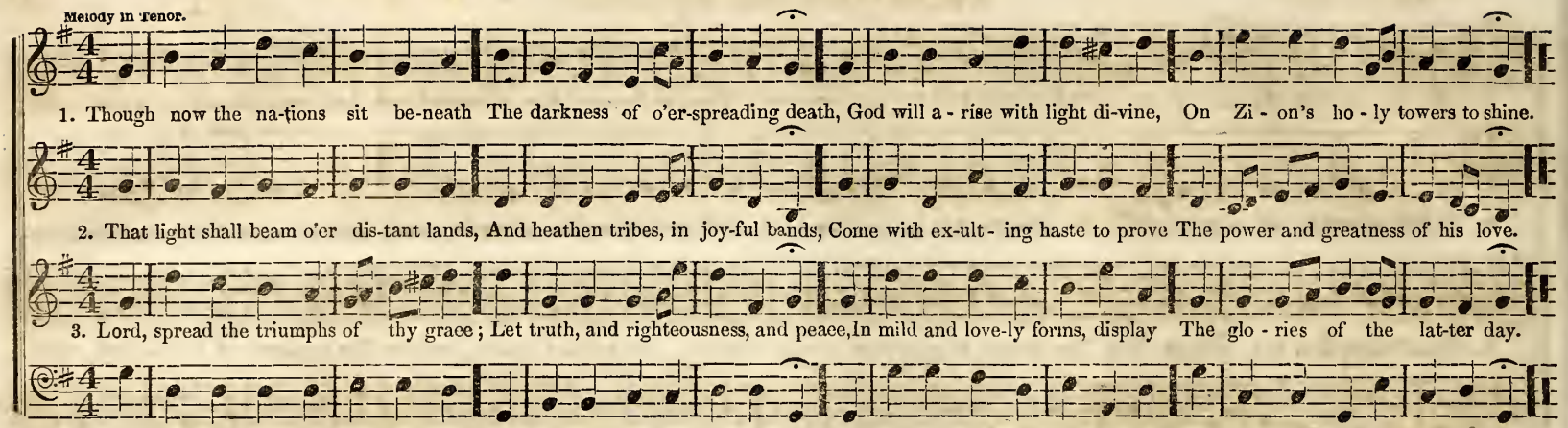

1. Je - sus, where'er thy peo - ple meet, There they behold thy mer - cy - seat; Where'er they seek thee, thou art found, And every place is hallowed ground.
2. For thou, with-in no walls confined, Dost dwell within the hum-ble mind; Such ev-er bring thee where they come, And, go-ing, take thee to their home.
3. Great Shepherd of thy cho-sen few, Thy for-mer mercies here renew; Here, to our wait-ing hearts, proclaim The sweetness of thy sav-ing name.

ERICKSON. L. M. *

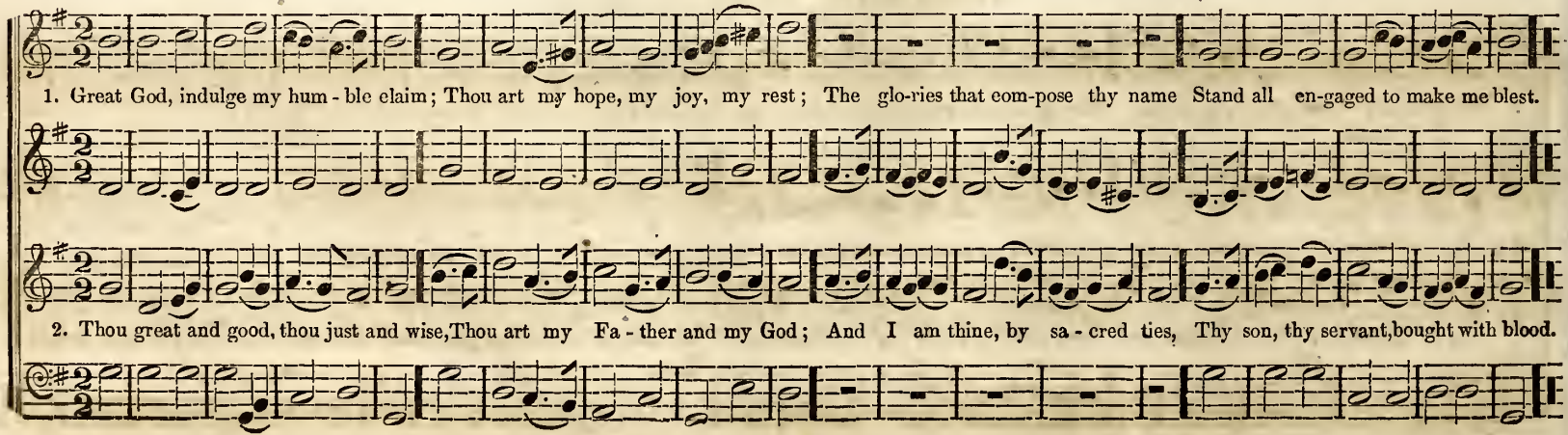

1. Ye sons of men, with joy record The va - rious won-ders of the Lord; And let his pow'r and goodness sound Thro' all your tribes, the earth around.
2. Let the high heavens your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars, that glow from pole to pole.

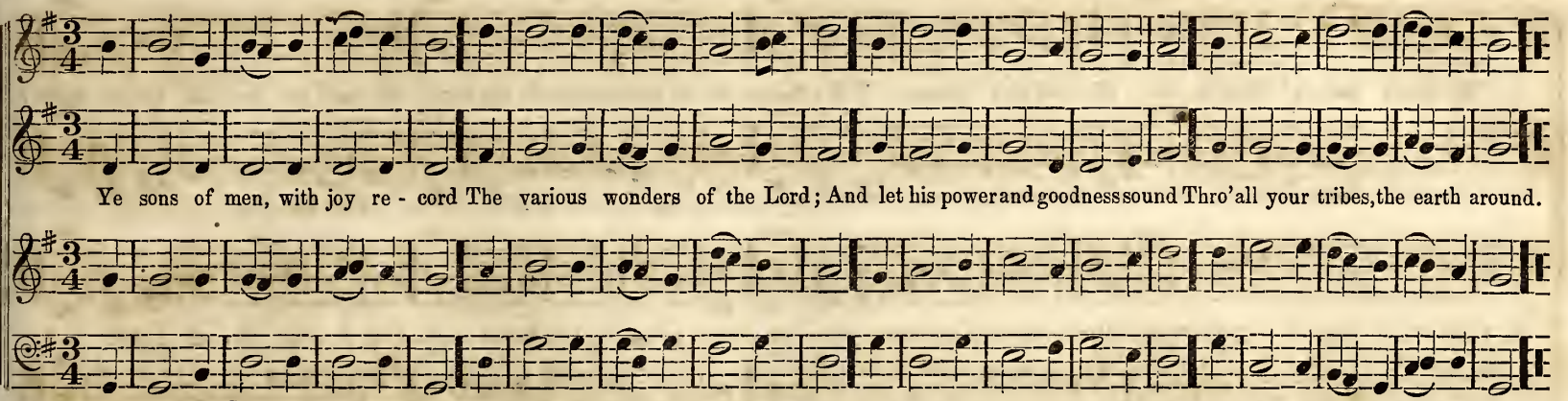
TENORA. L. M. *

Melody in Tenor.

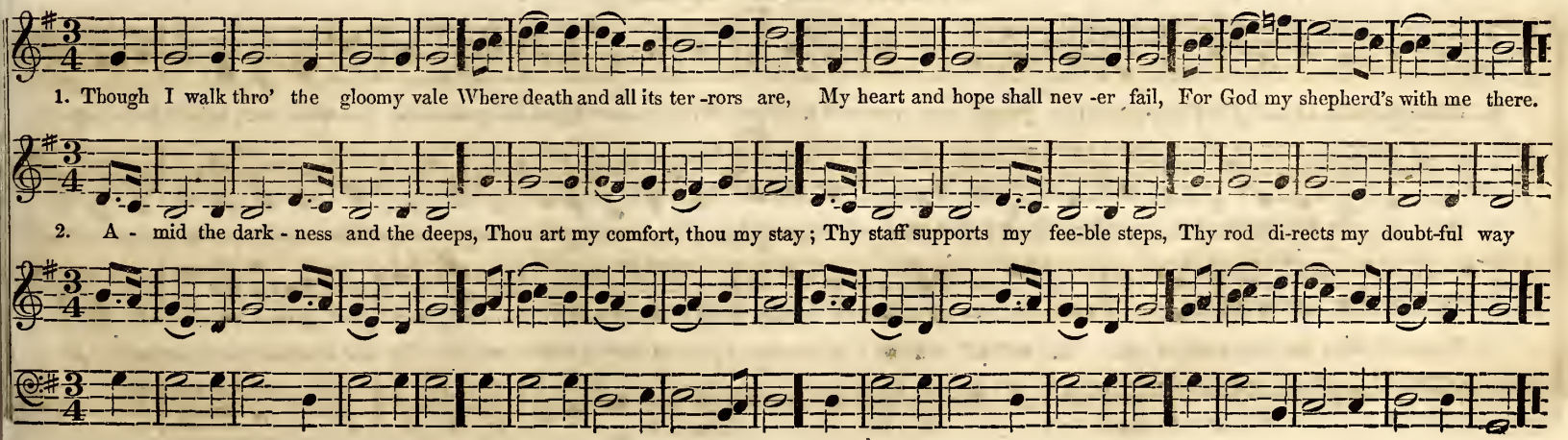


STAMMA. L. M. *



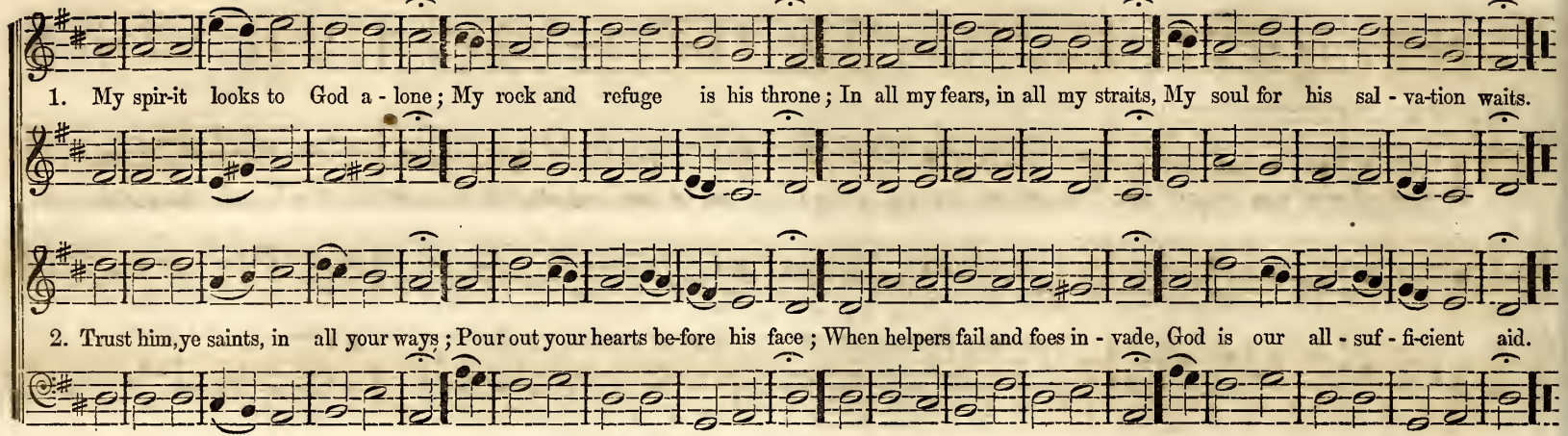

Ye sons of men, with joy re - cord The various wonders of the Lord; And let his power and goodness sound Thro'all your tribes, the earth around.

HELLES. L. M. *


1. Though I walk thro' the gloomy vale Where death and all its ter -rors are, My heart and hope shall nev -er fail, For God my shepherd's with me there.
2. A - mid the dark - ness and the deeps, Thou art my comfort, thou my stay; Thy staff supports my fee-ble steps, Thy rod di-rects my doubt-ful way

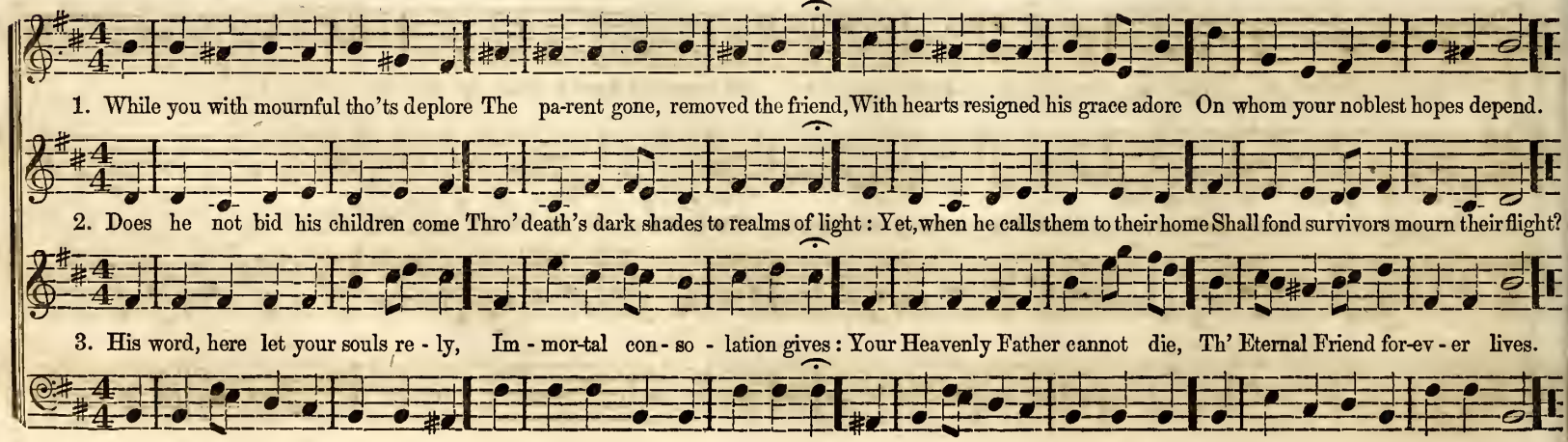
STRONG CASTLE. L. M.

Arranged from a Choral by M. LUTHER.

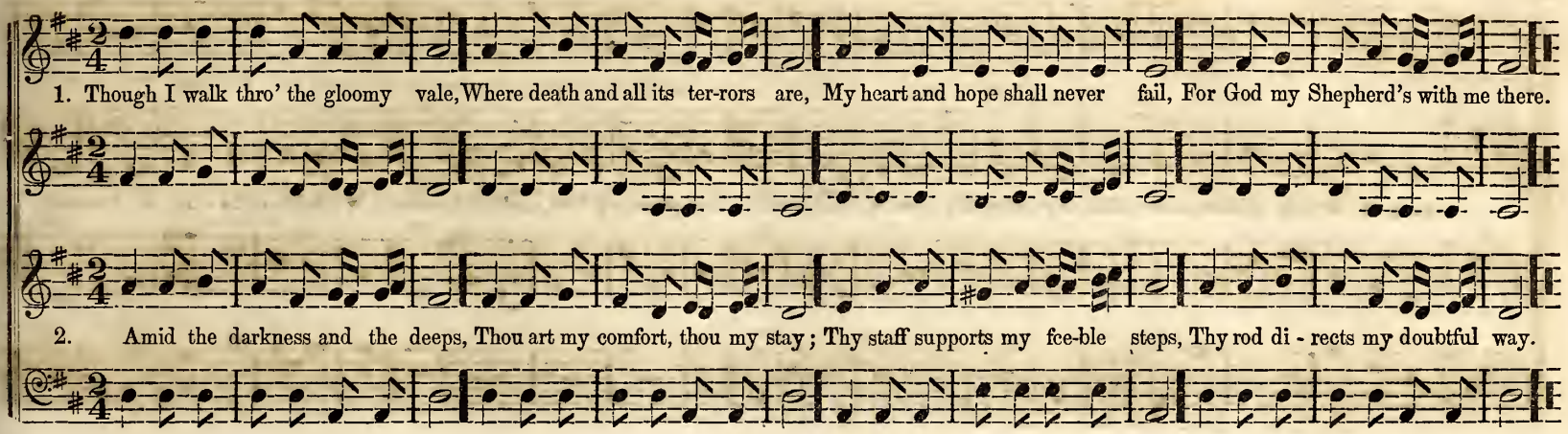


NORTHWOOD. L. M.

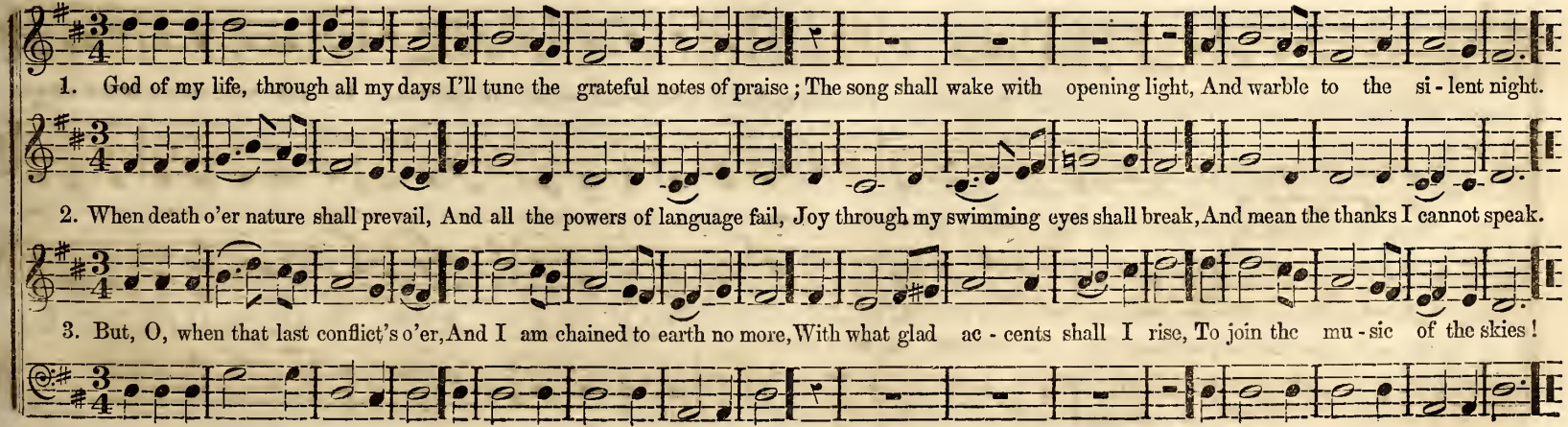
T



AUDLEY. L. M. *

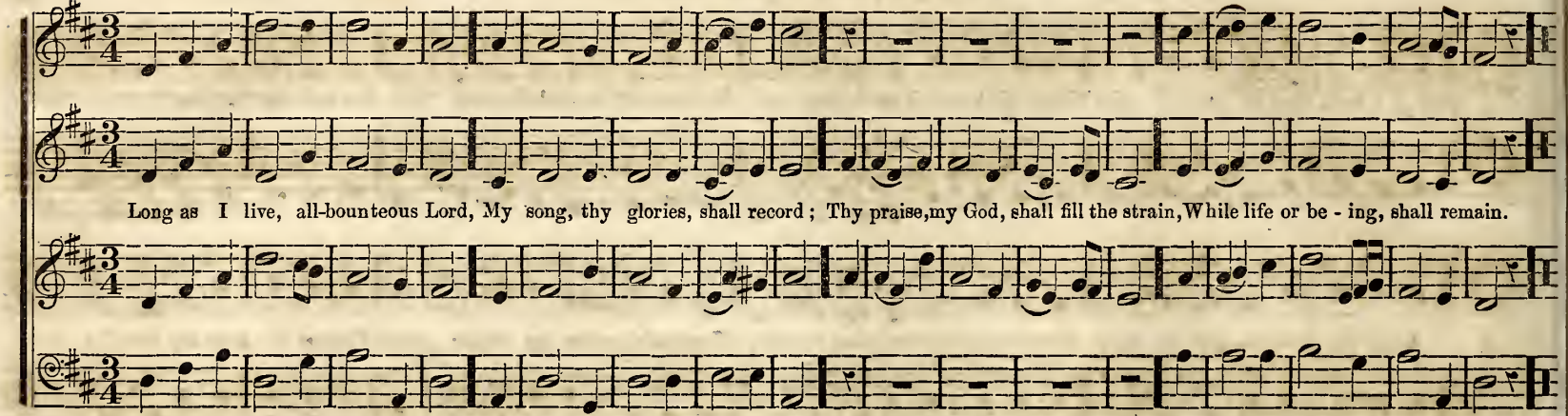


ULMUS. L. M. †



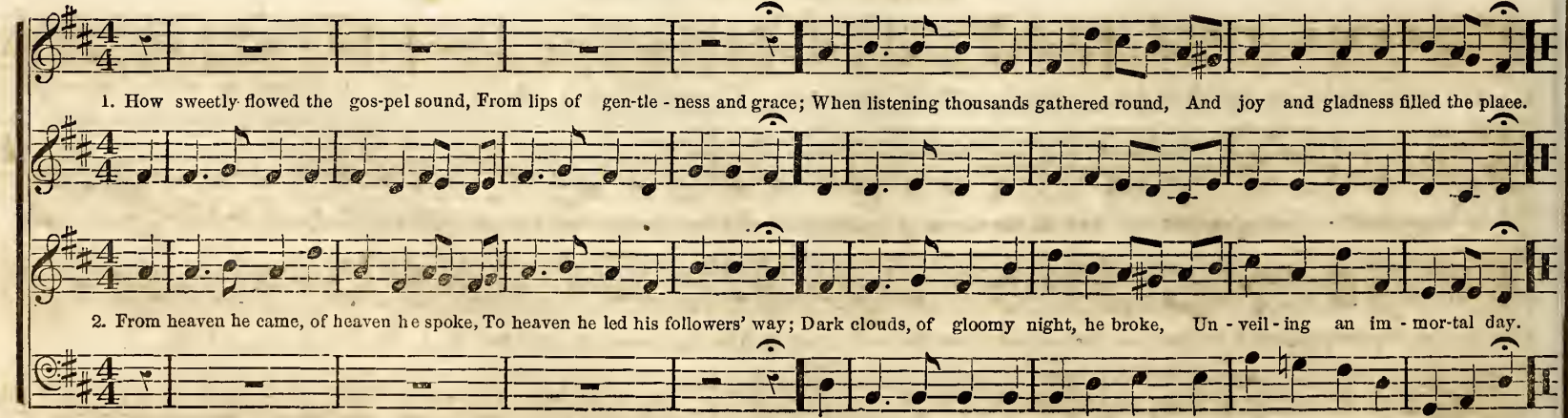
WARBURTON. L. M.

A. S. ALLEN.



VIRTUE. L. M.

E. H.



CANARY. L. M.

Softly, the shade of evening falls, Sprinkling the earth, with dew-y tears; While nature's voice, to slum-ber calls, And si - lence reigns a-mid the spheres.

DULCIANA. L. M. DOUBLE.

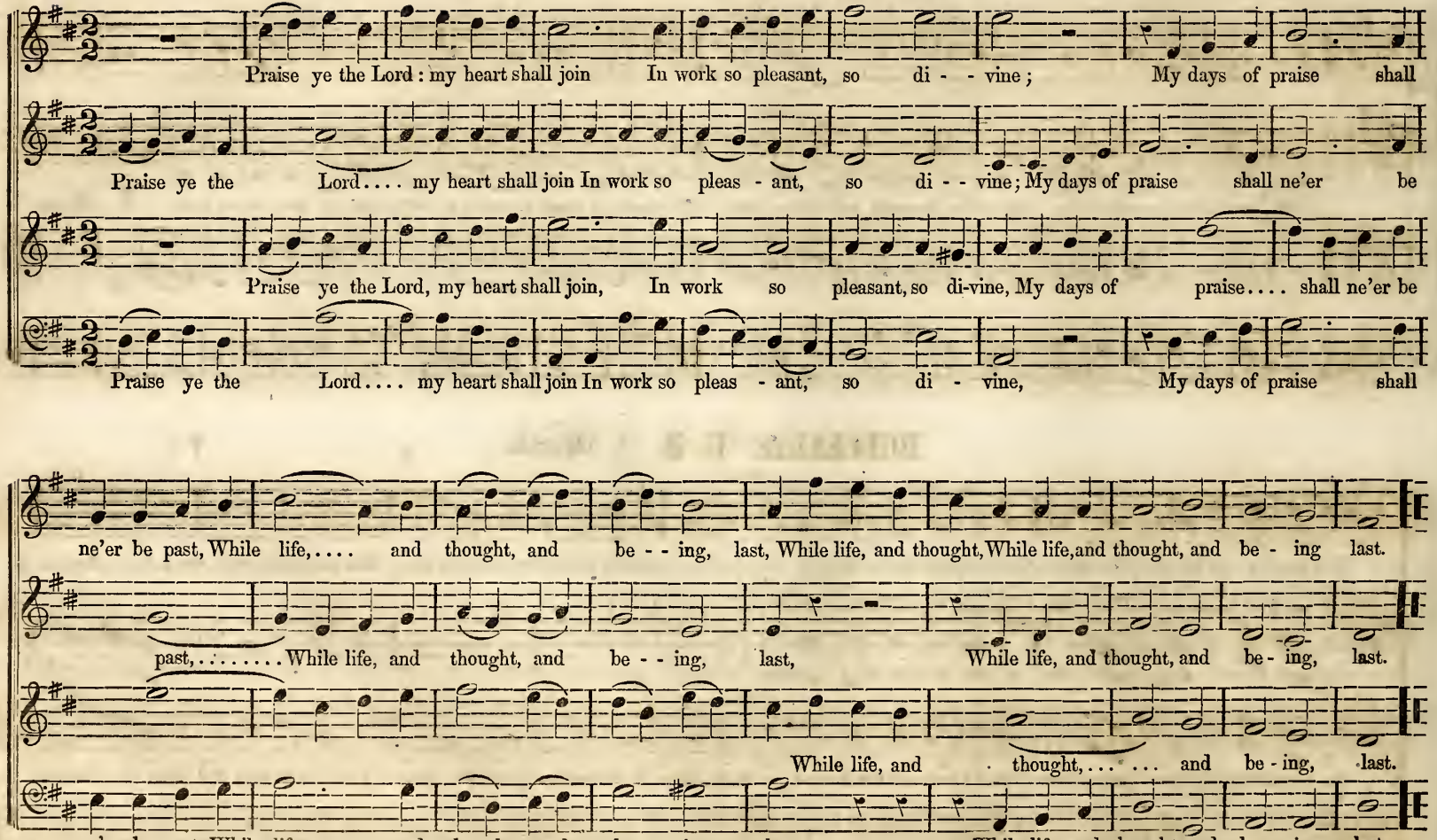
Fine. D. C.

1. { How vain is all beneath the skies! How transient every earth-ly bliss! } The evening cloud, the morning dew, The withering grass, the fading flower,
{ How slen-der all the fond - est ties That bind us to a world like this! }
Of earth-ly hopes are emblems true—The glo - ry of a pass - ing hour.

Fine. D. C.

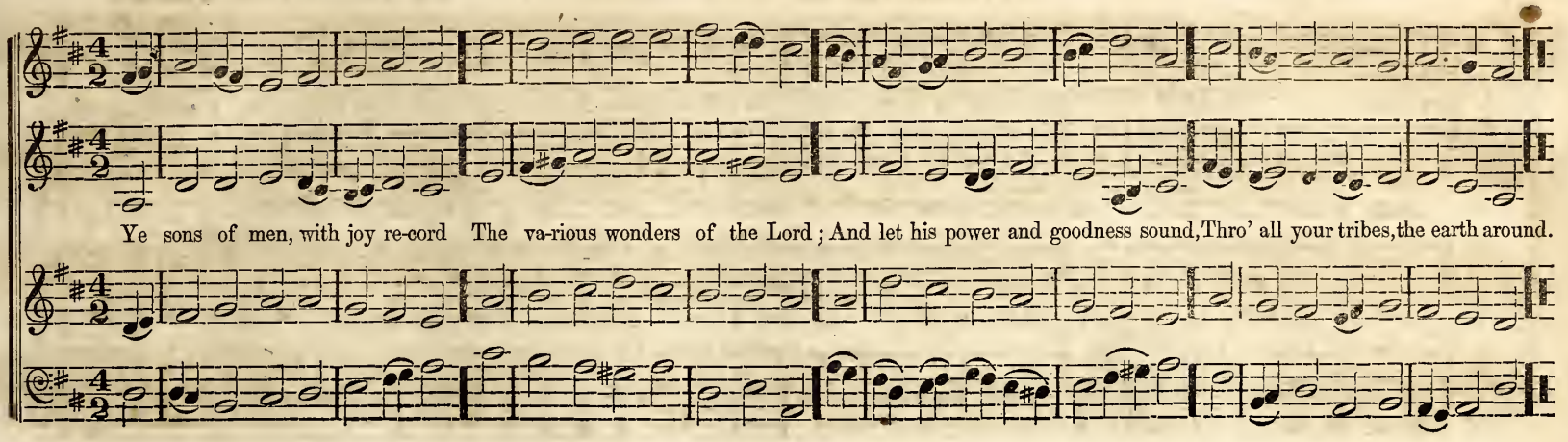
2. { But though earth's fairest blossoms die, And all beneath the skies is vain, } Then let the hope of joys to come Dispel our cares, and chase our fears:
{ There is a brighter world on high, Beyond the reach of care and pain. }
If God be ours, we're traveling home, Tho' passing thro' a vale of tears.

MOREL. L. M.

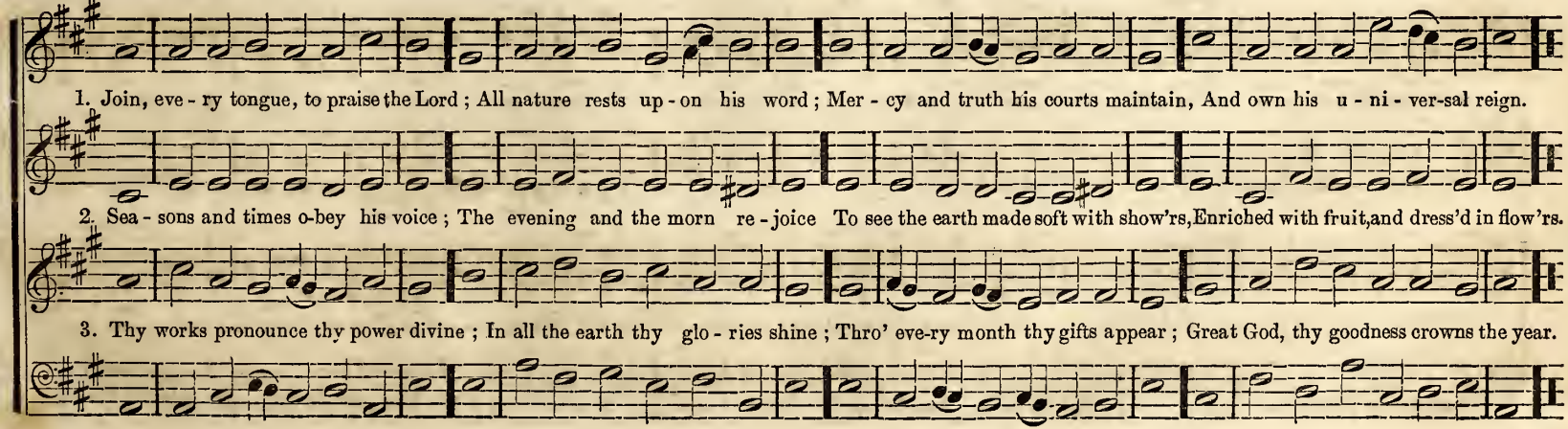

Praise ye the Lord: my heart shall join In work so pleasant, so di - - vine; My days of praise shall
Praise ye the Lord.... my heart shall join In work so pleas - ant, so di - - vine; My days of praise shall ne'er be
Praise ye the Lord, my heart shall join, In work so pleasant, so di-vine, My days of praise.... shall ne'er be
Praise ye the Lord.... my heart shall join In work so pleas - ant, so di - vine, My days of praise shall
ne'er be past, While life,.... and thought, and be - - ing, last, While life, and thought, While life, and thought, and be - ing last.
past,..... While life, and thought, and be - - ing, last, While life, and thought, and be - ing, last.
While life, and thought,.... and be - ing, last.
ne'er be past, While life, and thought, and be - ing, last, While life, and thought, and be - ing last.

EISENACH. L. M.

JOHN HUMANN SCHINN.
Arr. by J. SEB. BACH.

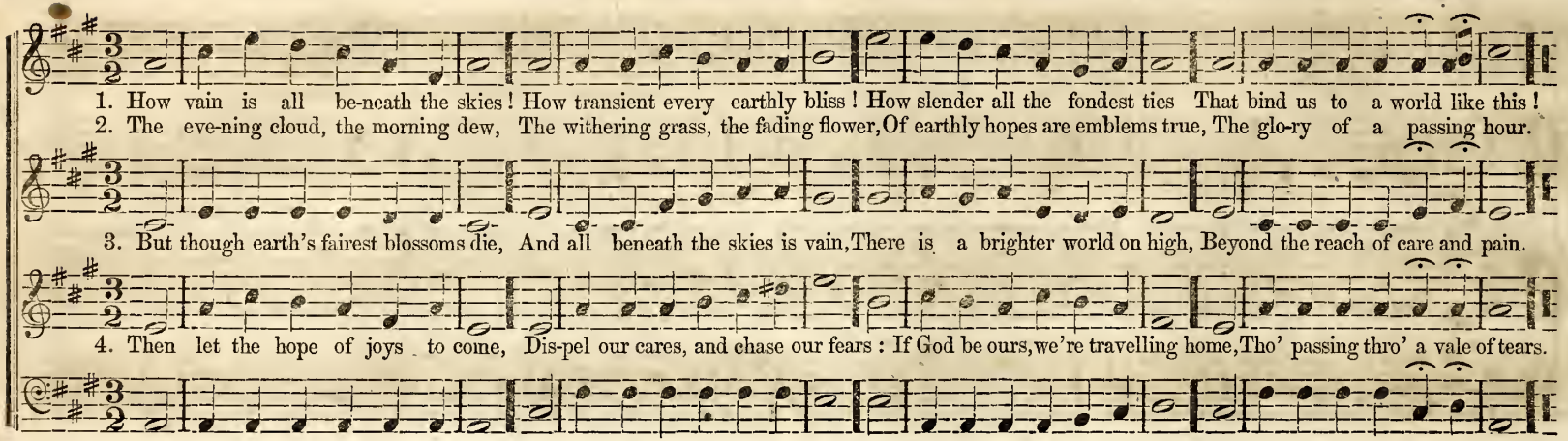


ECCLESIASTICUS. L. M. *



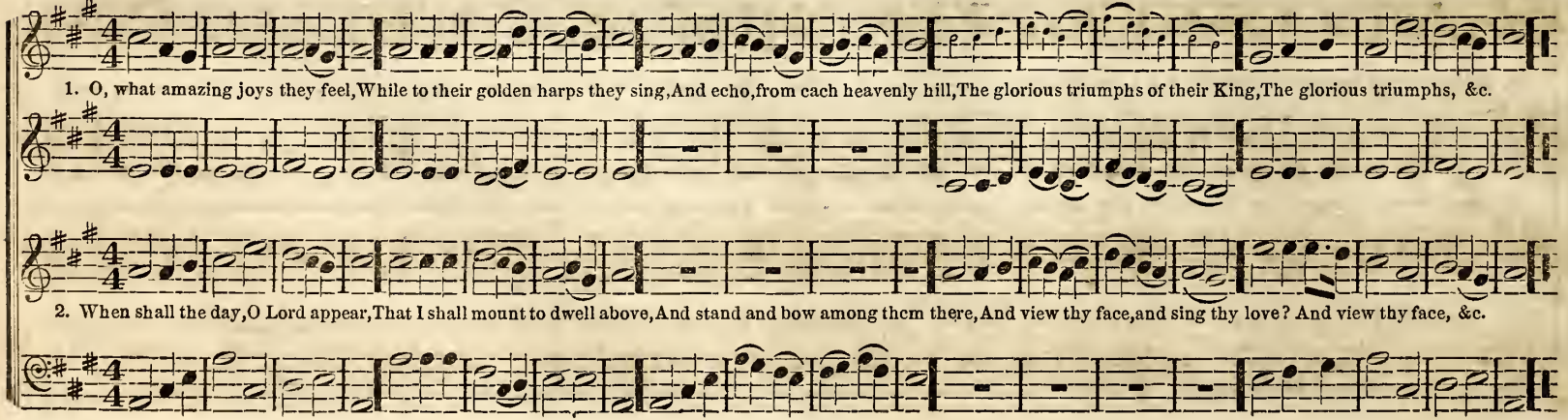
ATTICA. L. M.

B. F. BAKER.
From "Baker's Church Music," by permission.

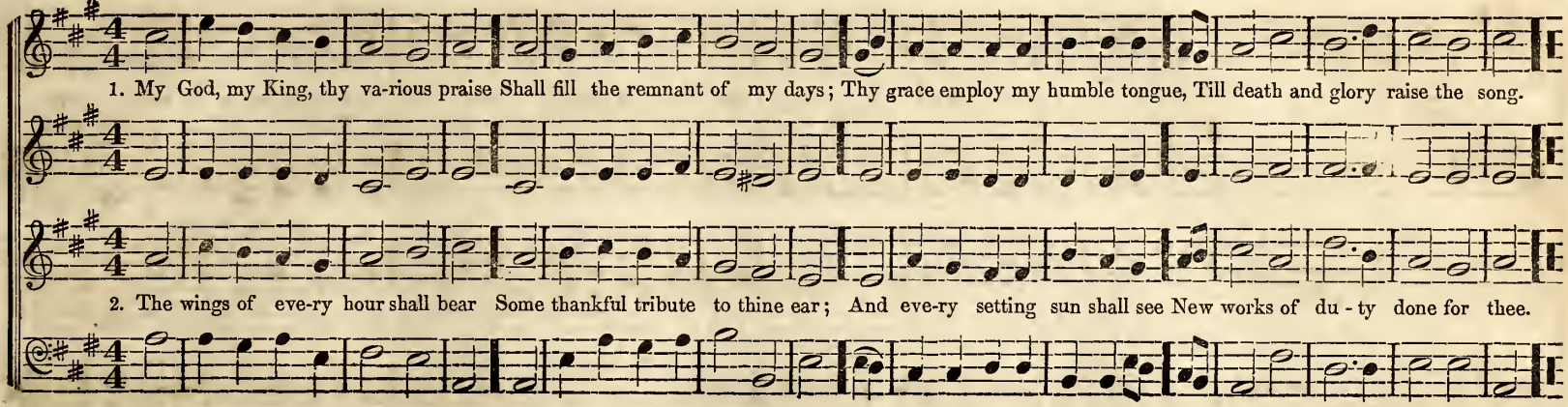


CHINA. L. M.

B. CUZZENS.

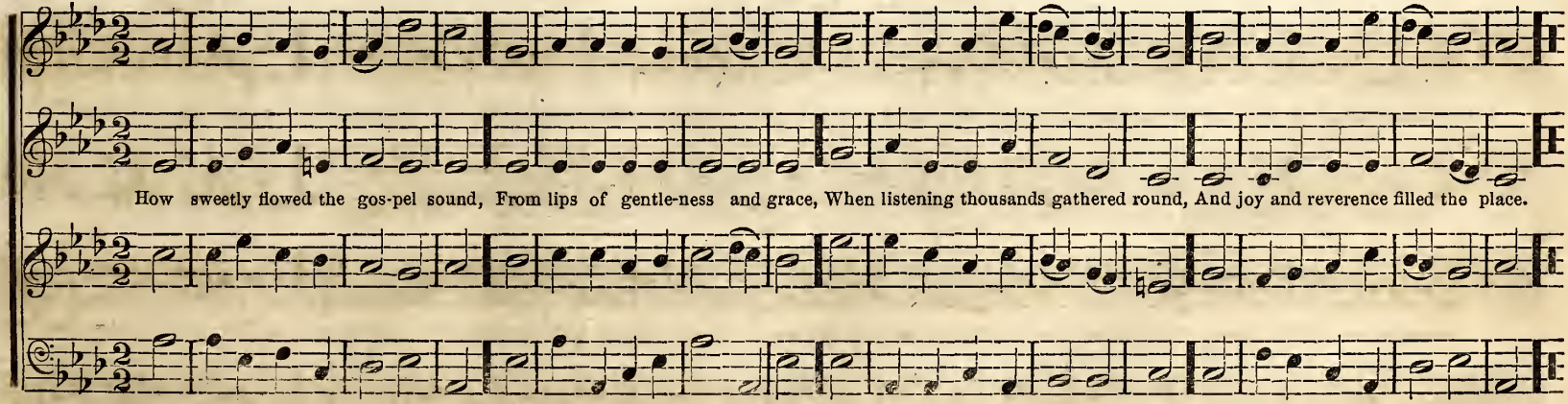


CAMEO. L. M.

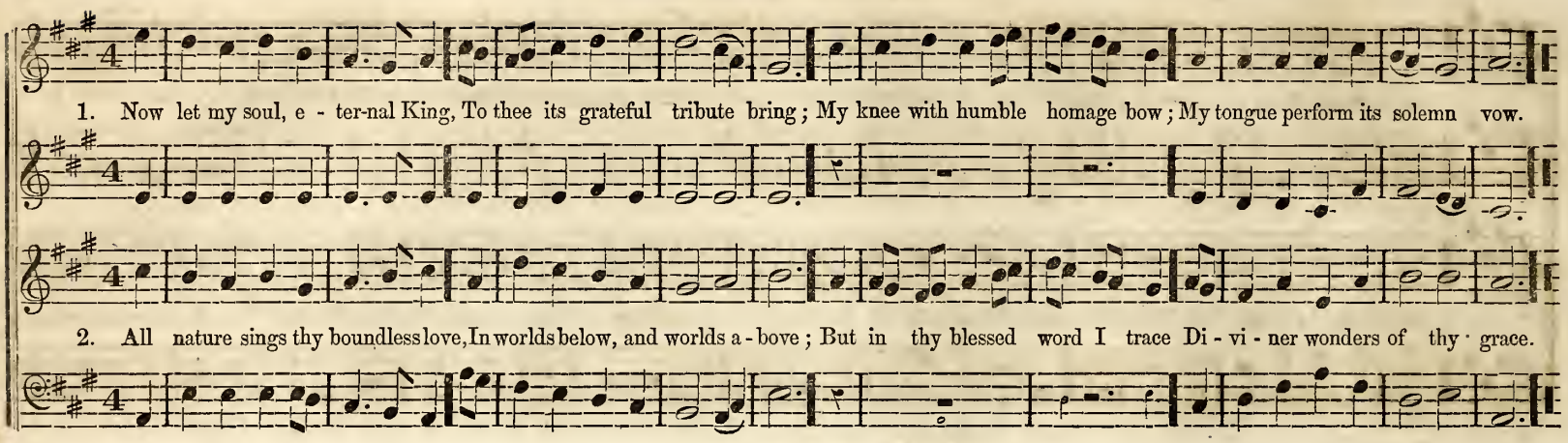


LOYOLA. L. M.

E. H.

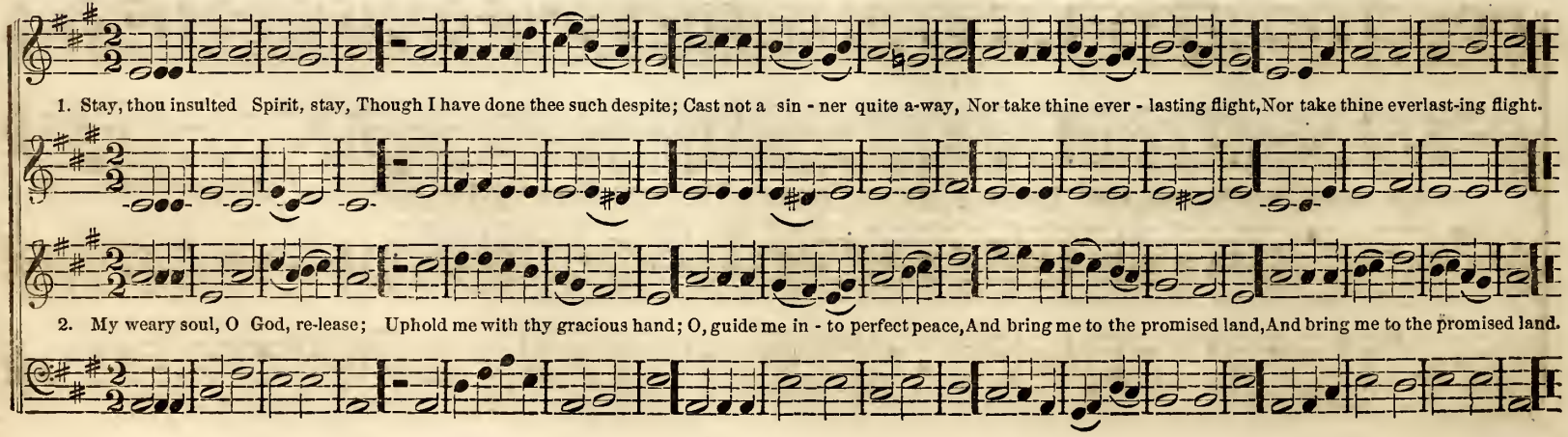


ST. MARTHA. L. M.



CRONSTADT. L. M.

W. ARNOLD.
Arranged by S. H.



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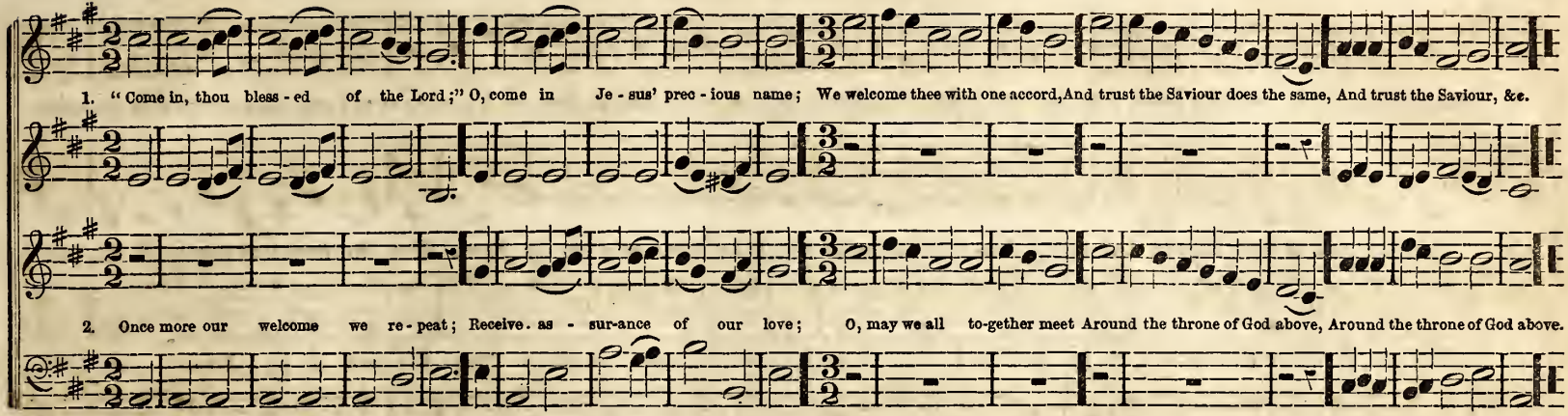
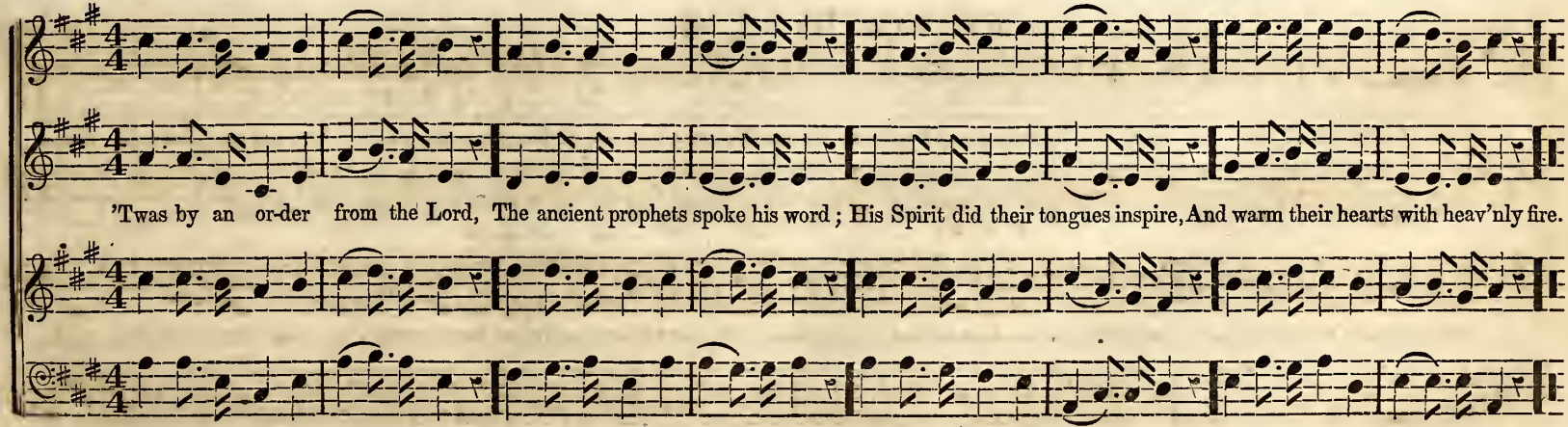
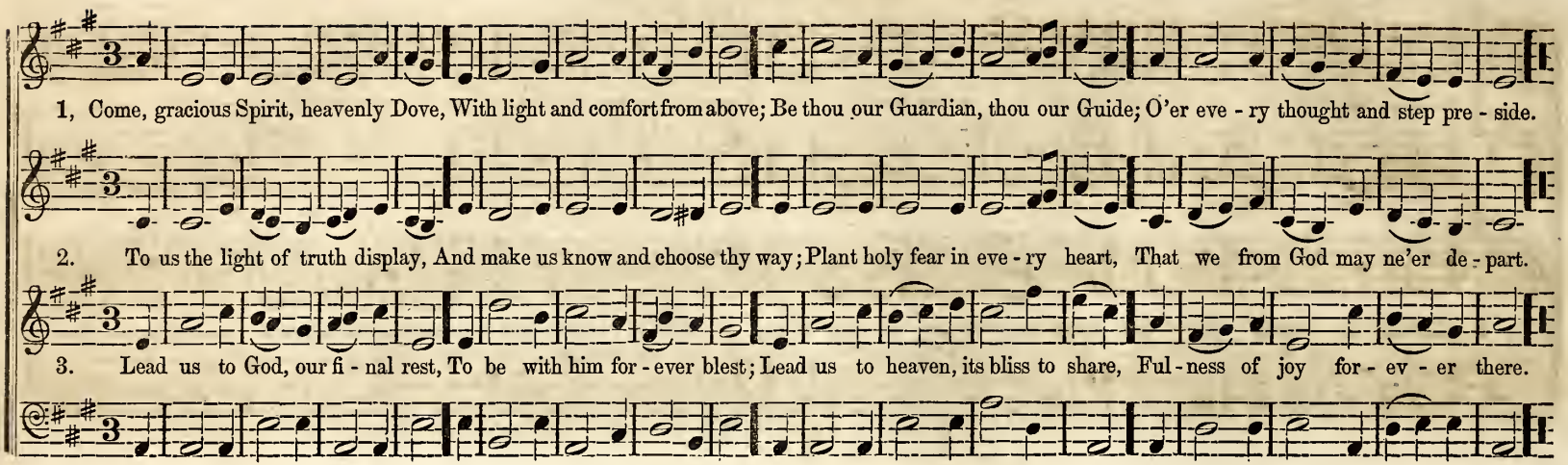


VATICAN. L. M.

CATHOLIC MUSIC.



CAMERA. L. M. *



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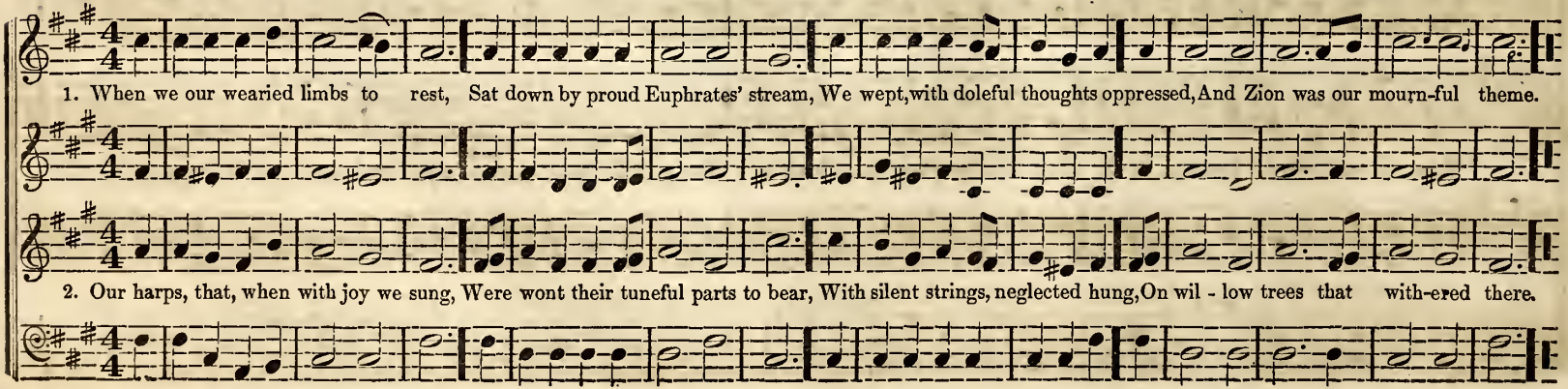
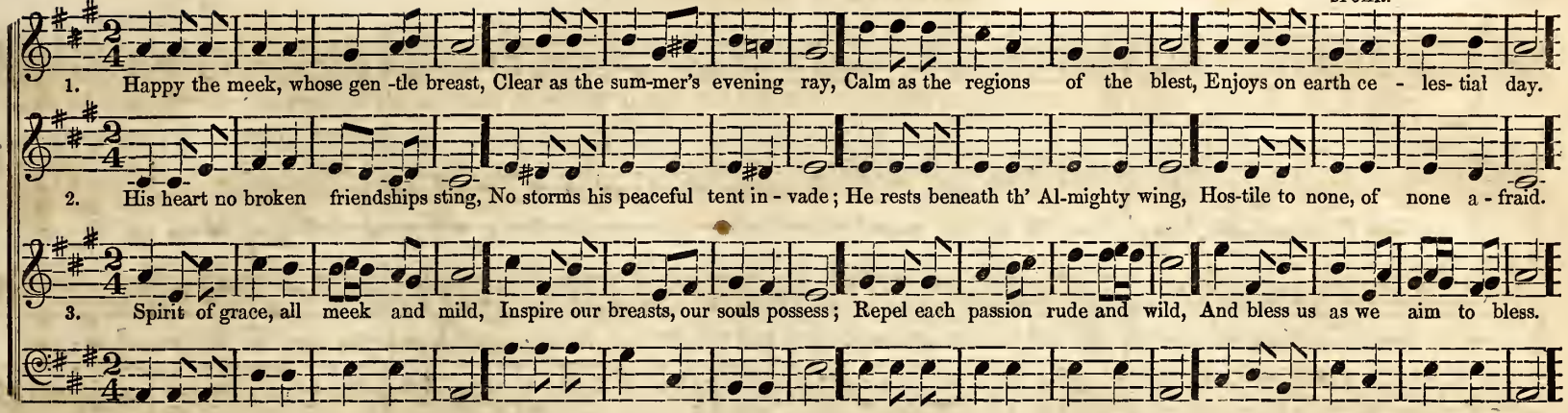


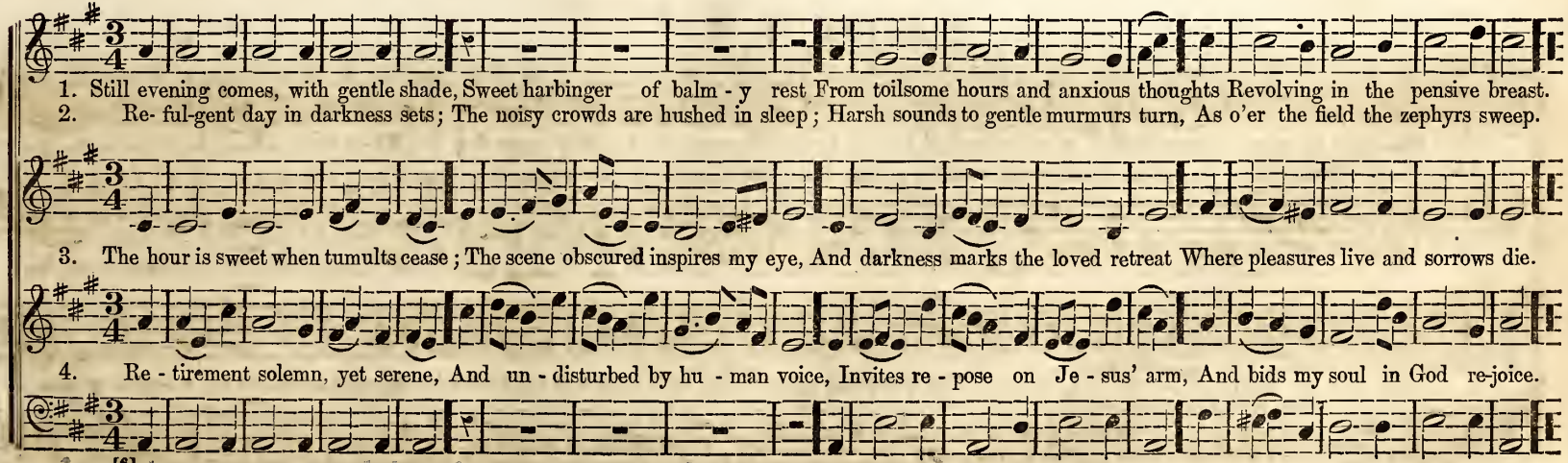
NESTOR. L. M.

SPOHR.

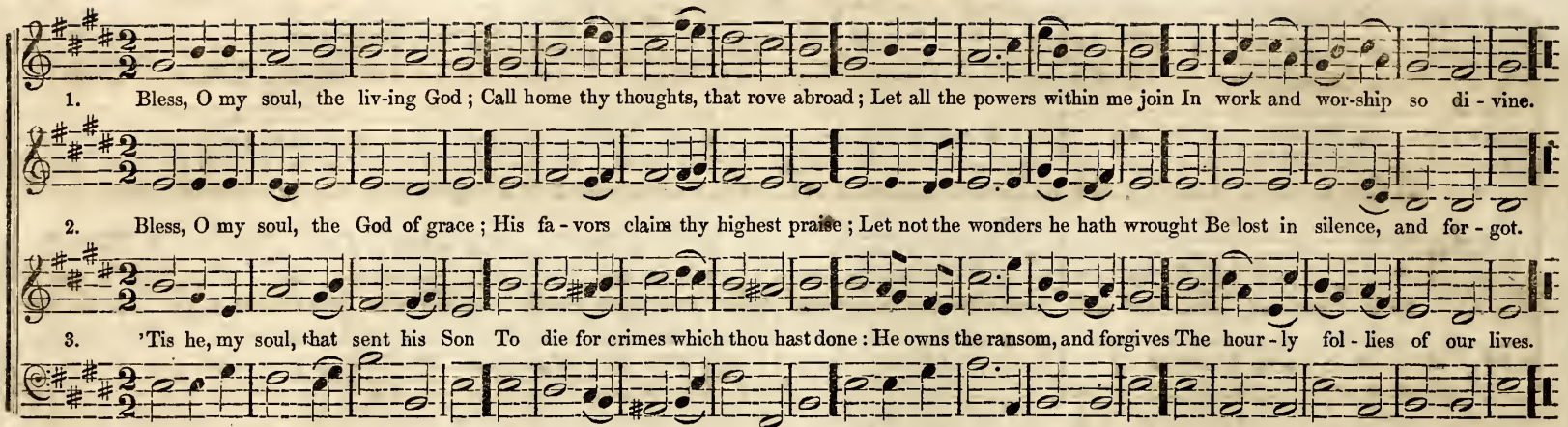


AULA. L. M.

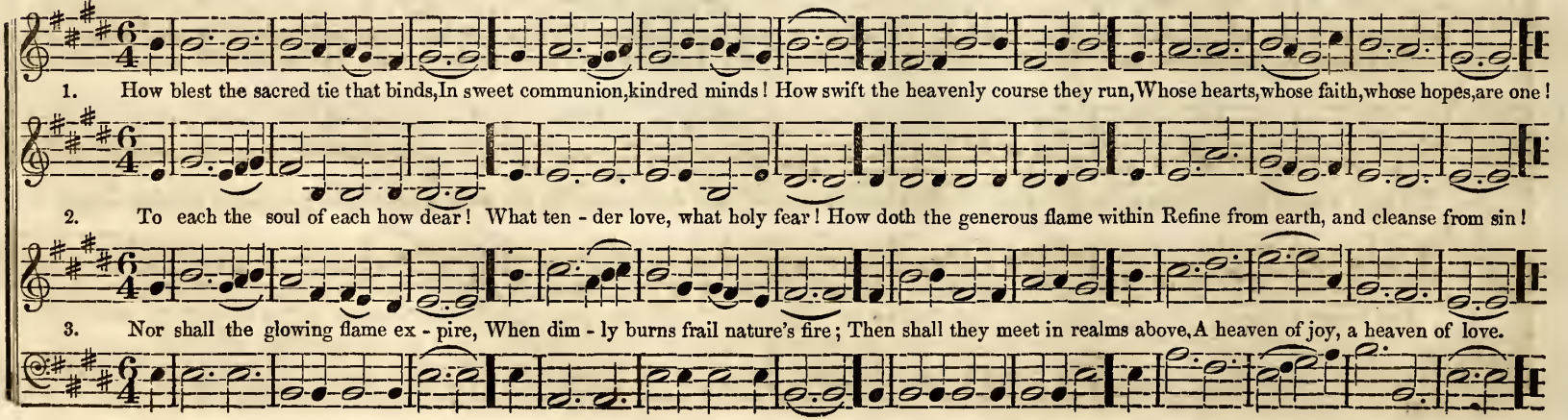
S. H.



ROMEYN. L. M.



MARTINA. L. M.



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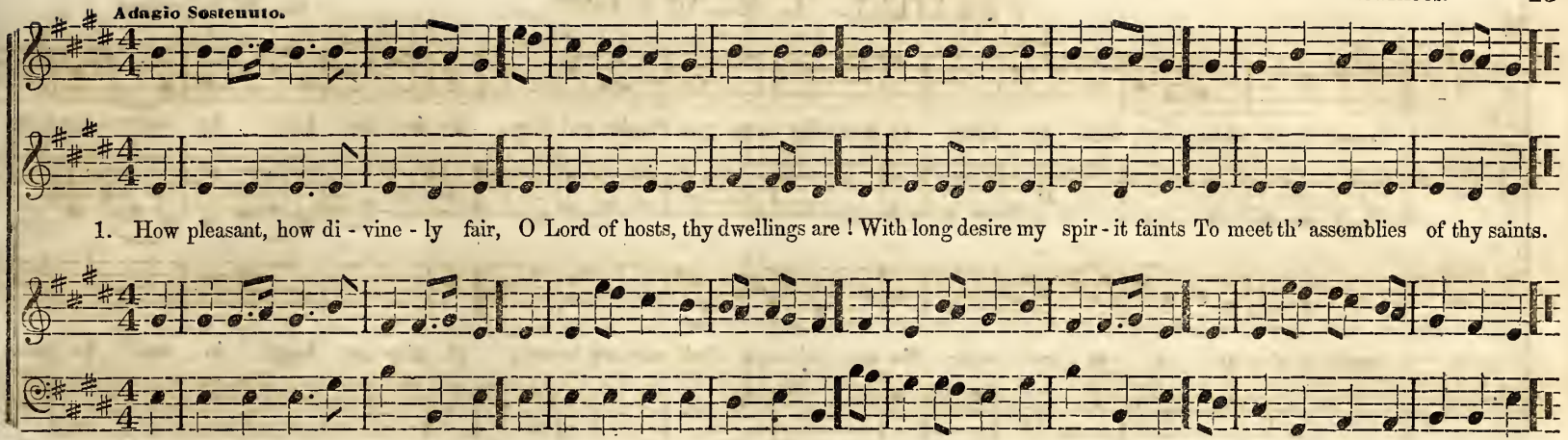
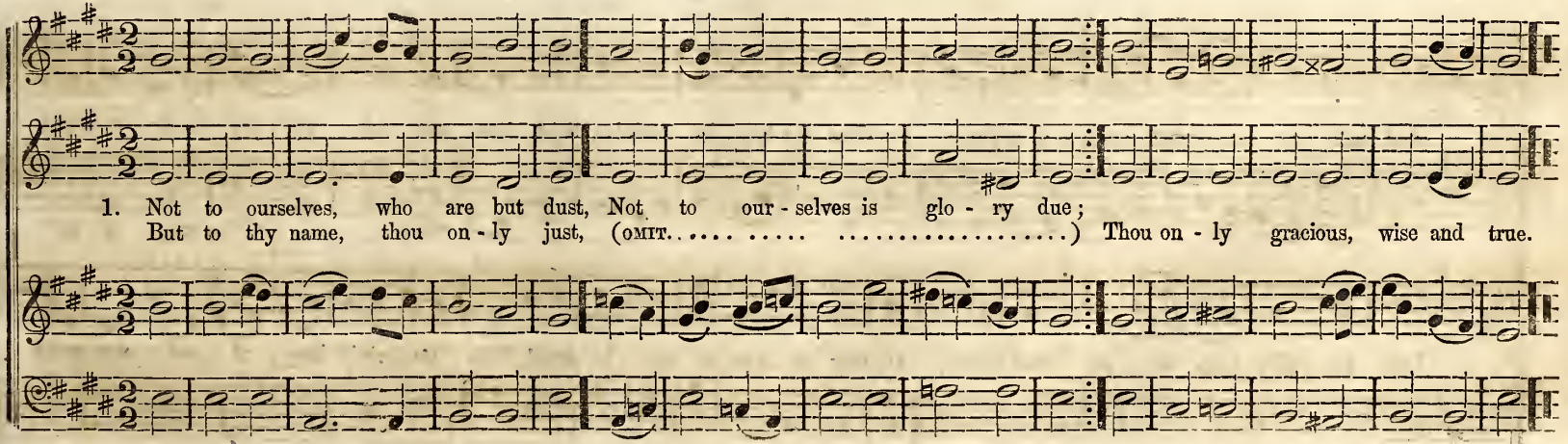
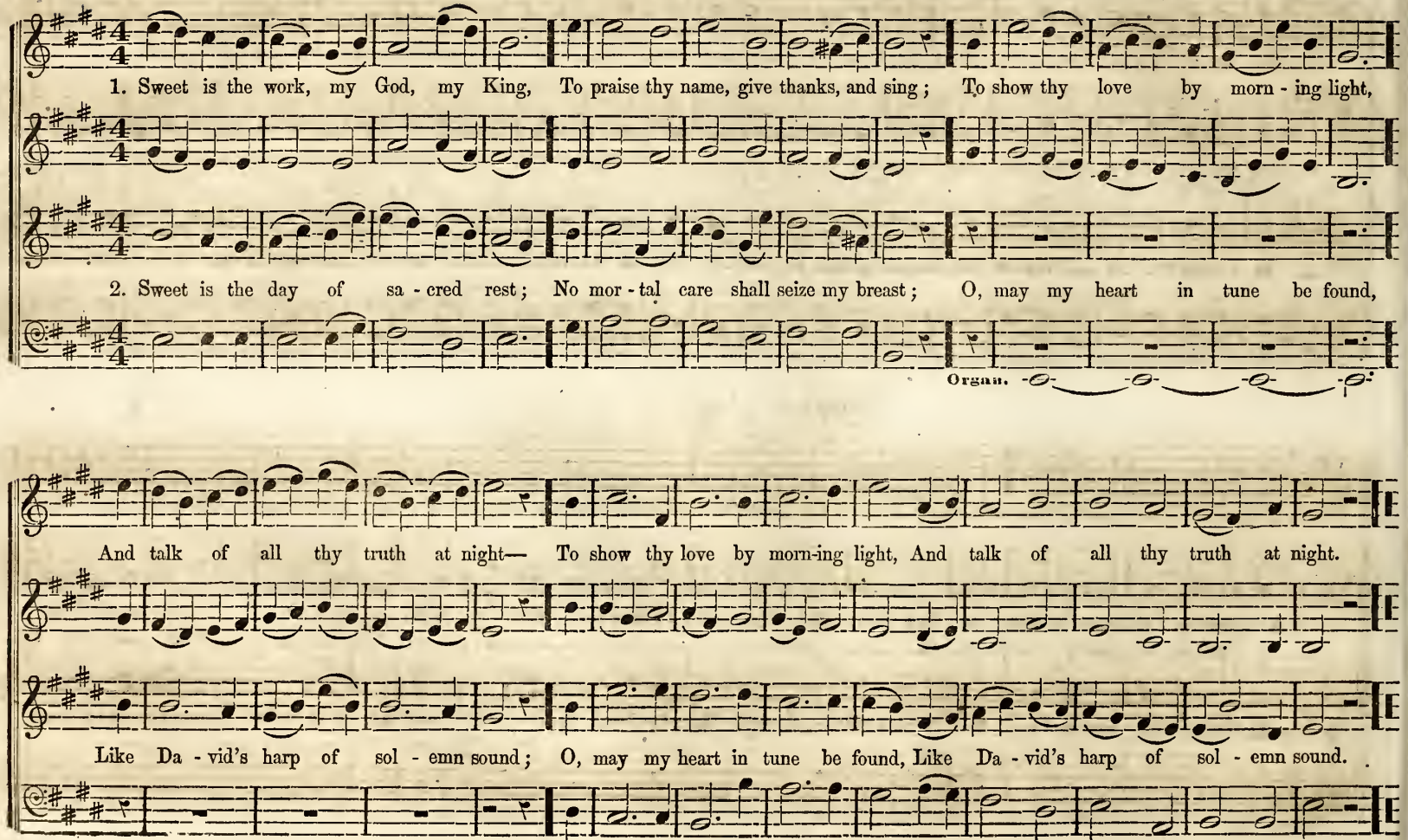


ZINA. L. M. †

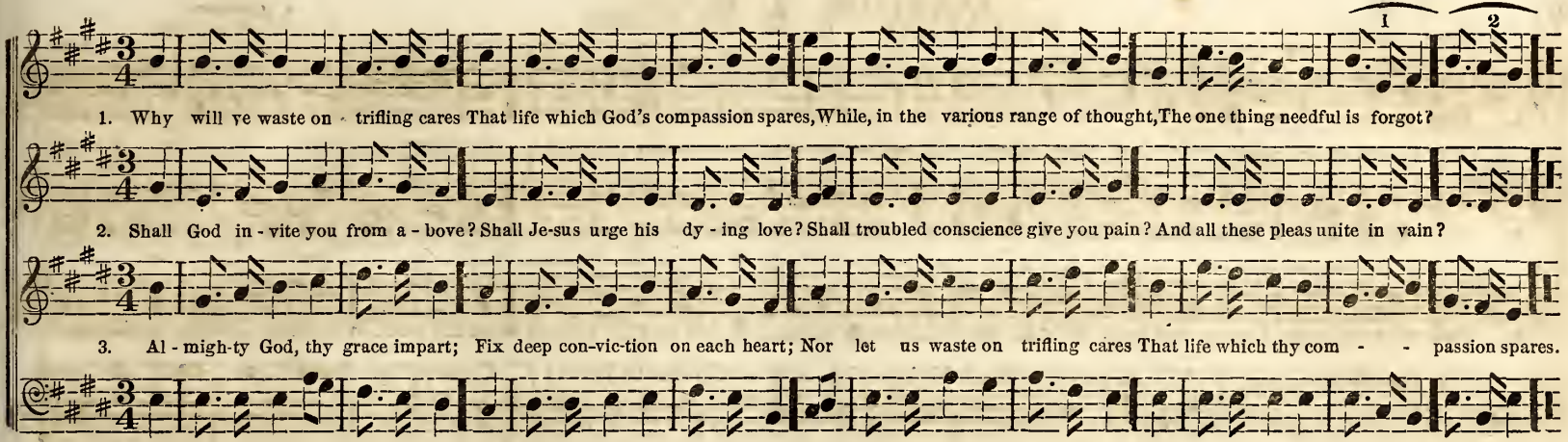


WHEATLEY. L. M., Or 6 Lines.

G. J. WEBB.
Mass. Coll., by permission.

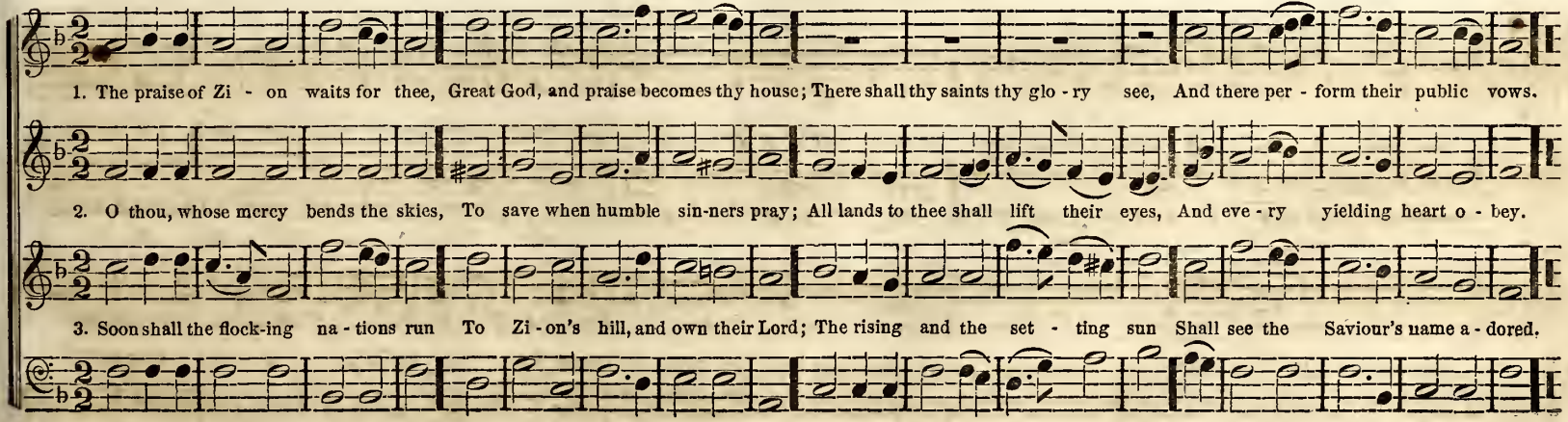


ARCTIC. L. M.



CRIMEA. L. M.

A. LVOFF.

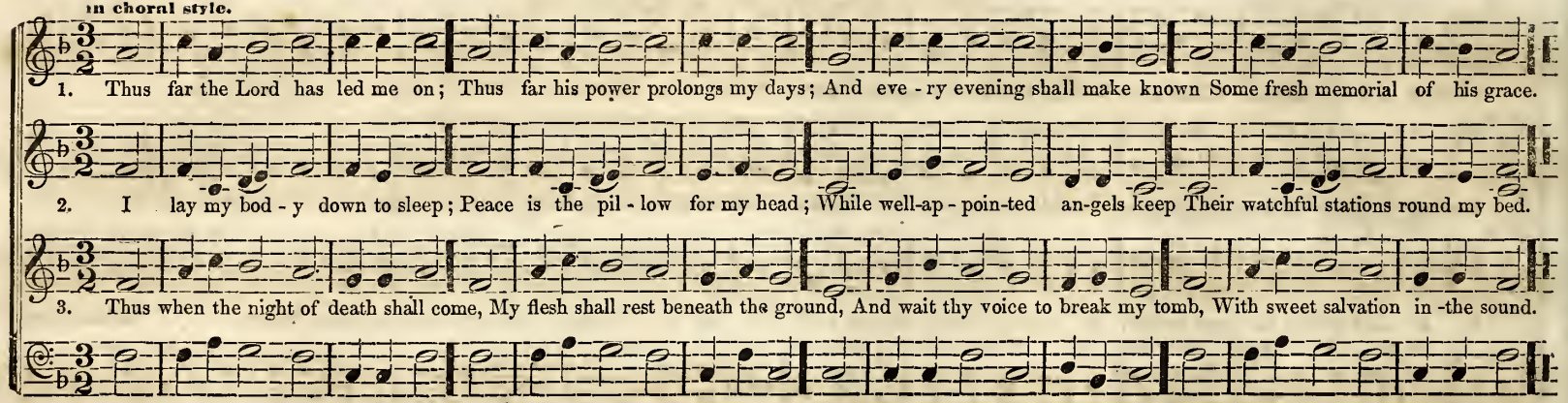


F

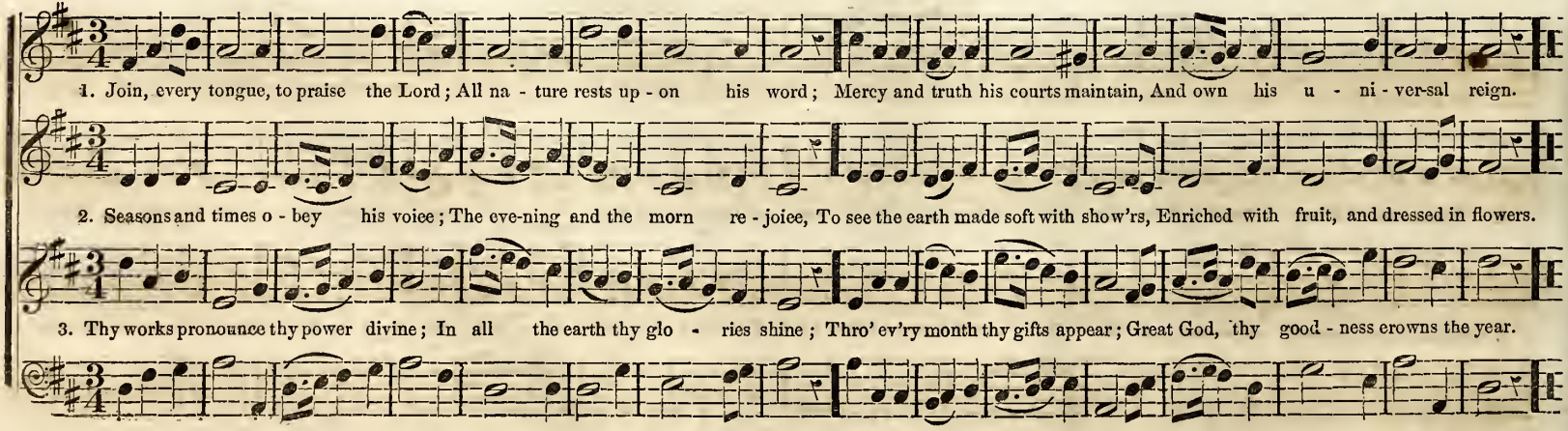
in choral style.

EVENTIDE. L. M.

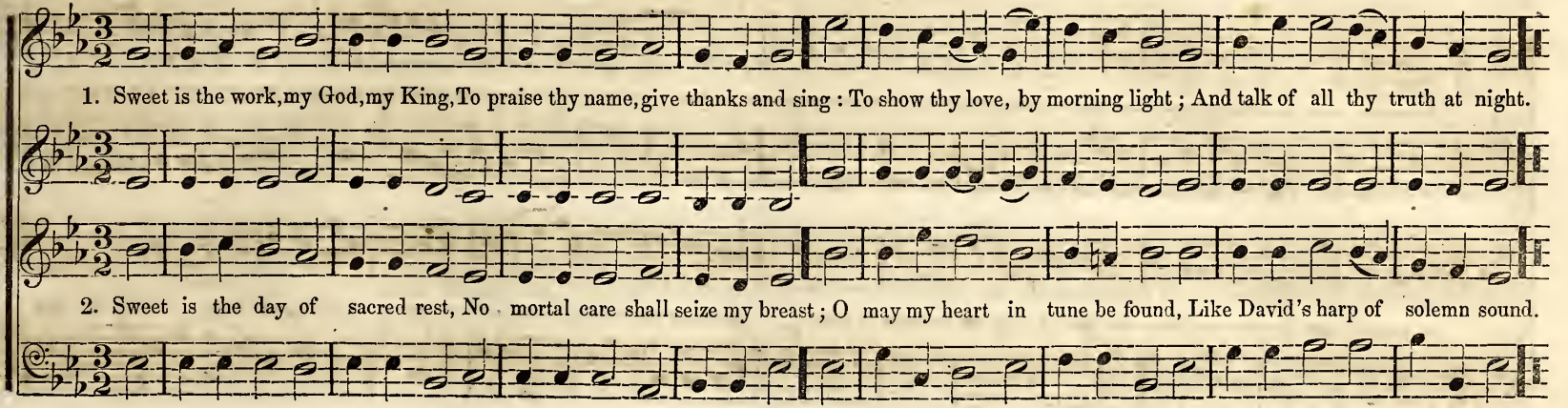
E. HAMILTON.



THANKSGIVING. L. M.

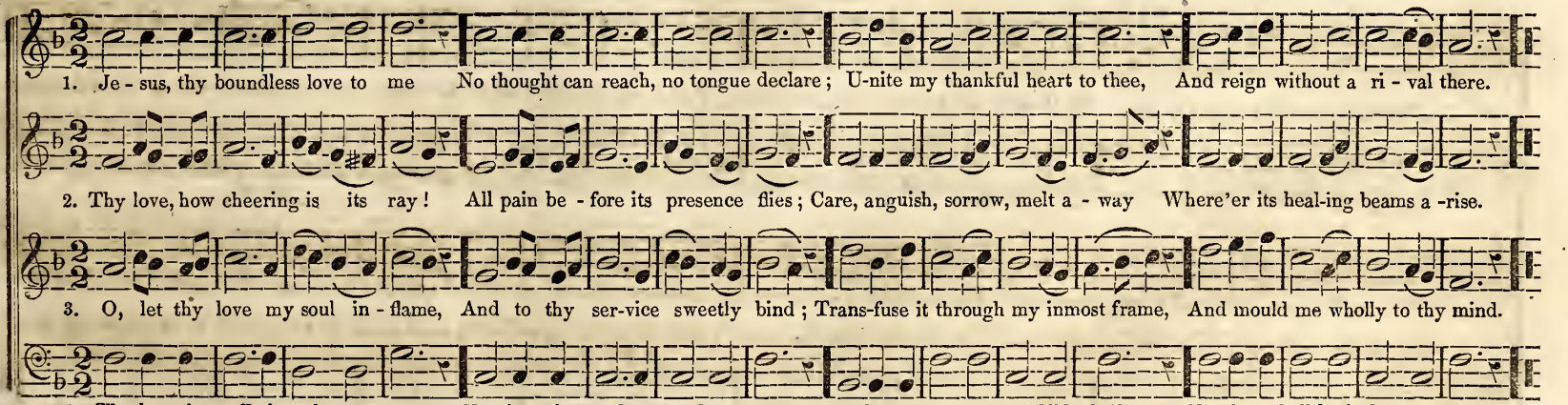


FOWLER. L. M.

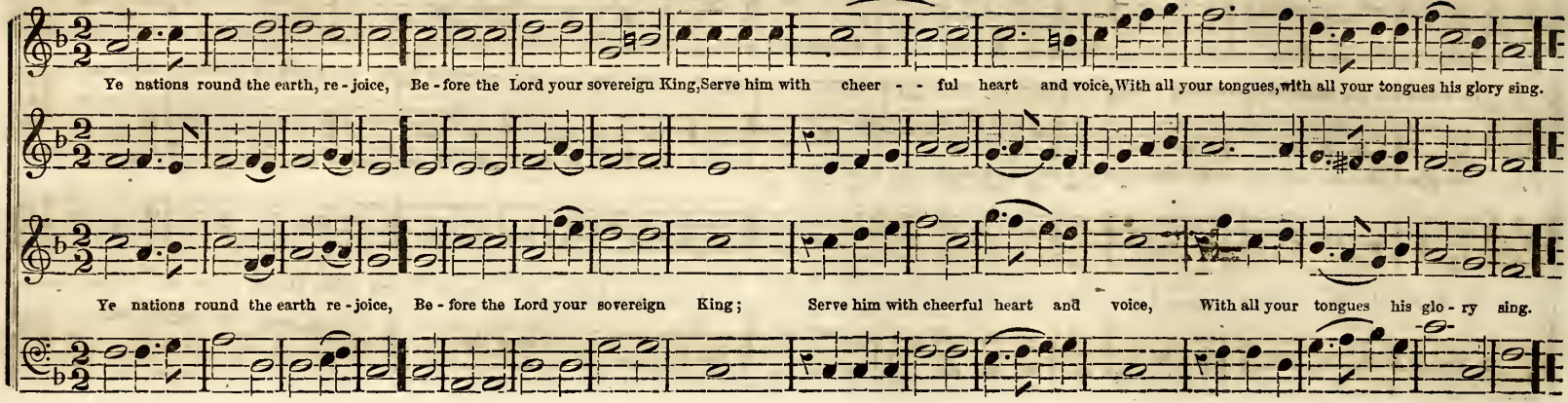


MALAN. L. M.

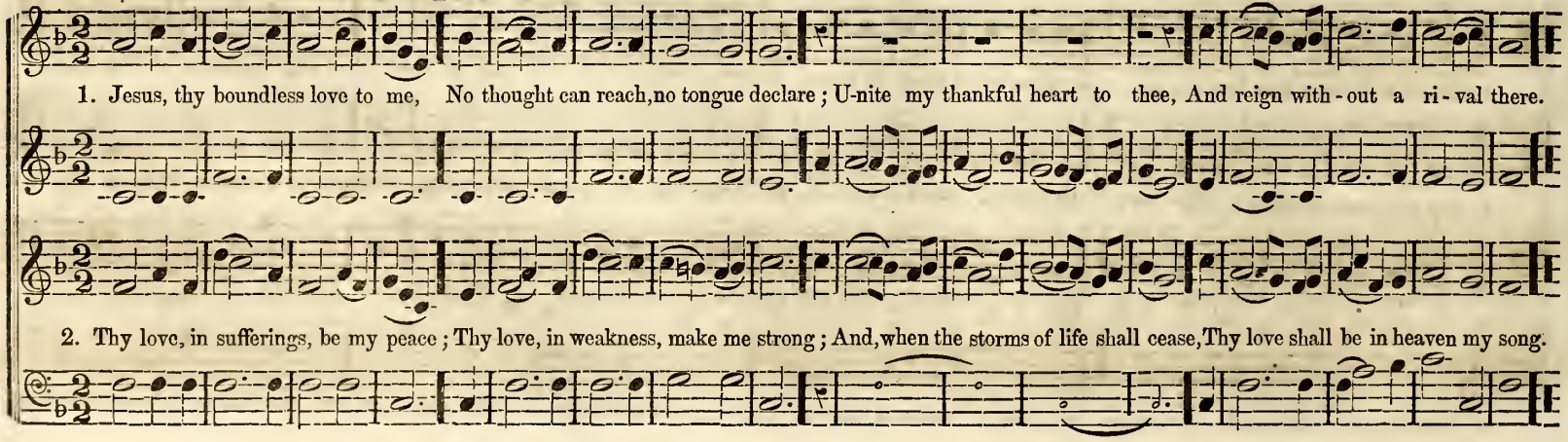
C. MALAN.



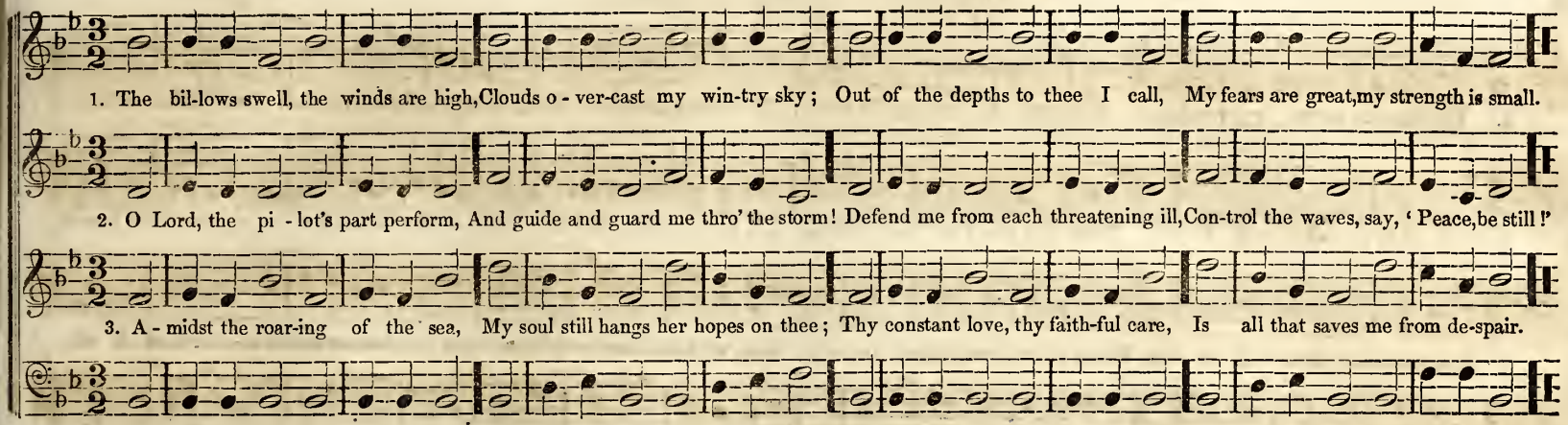
REJOICE. L. M. *



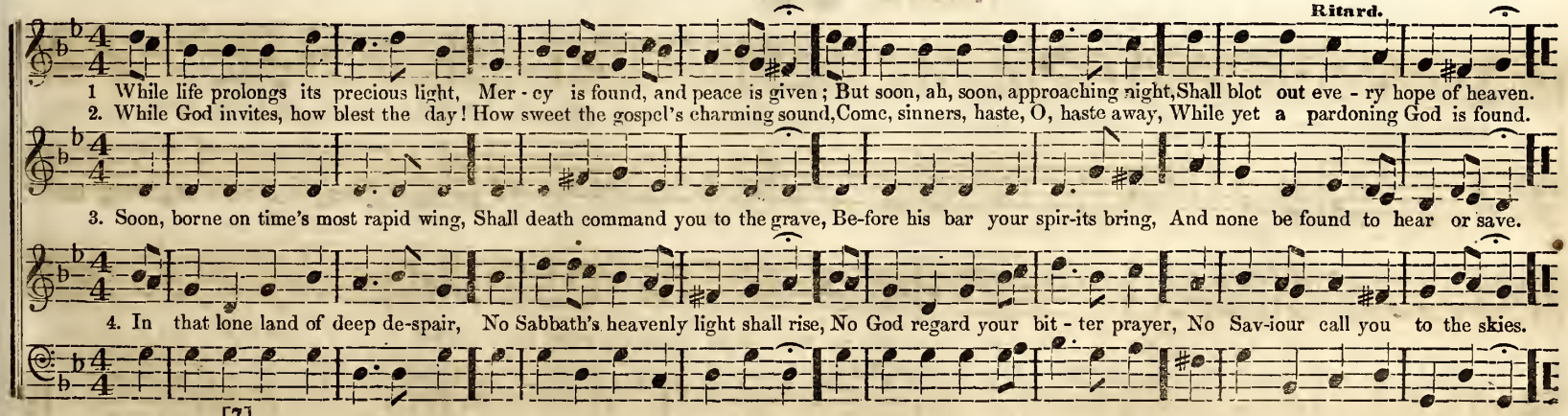
OASIS. L. M. *



CLARE. L. M.

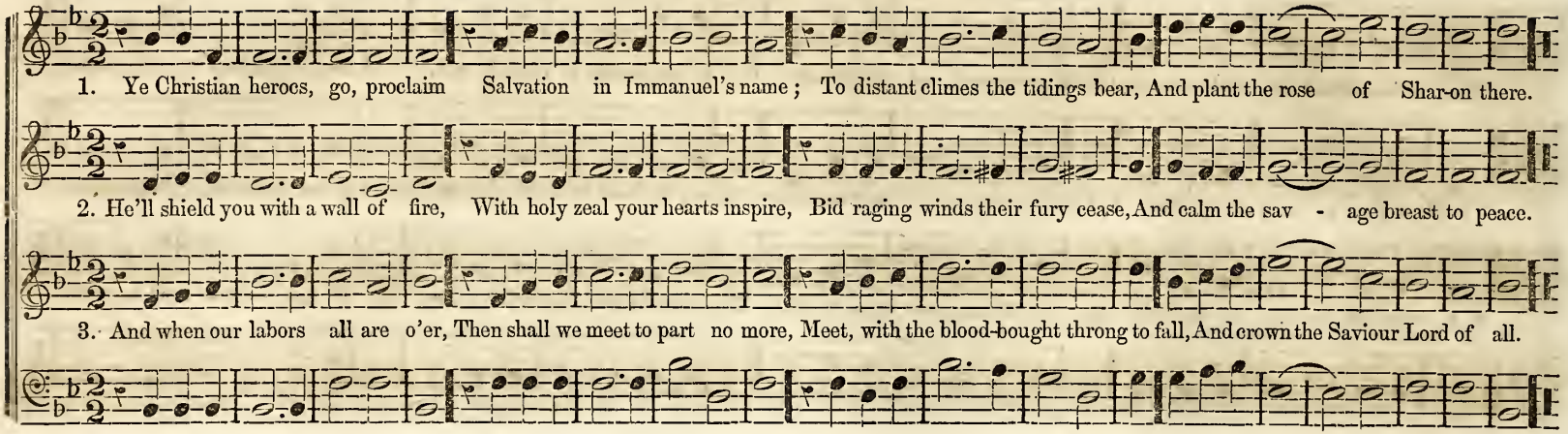


MYONIA. L. M.

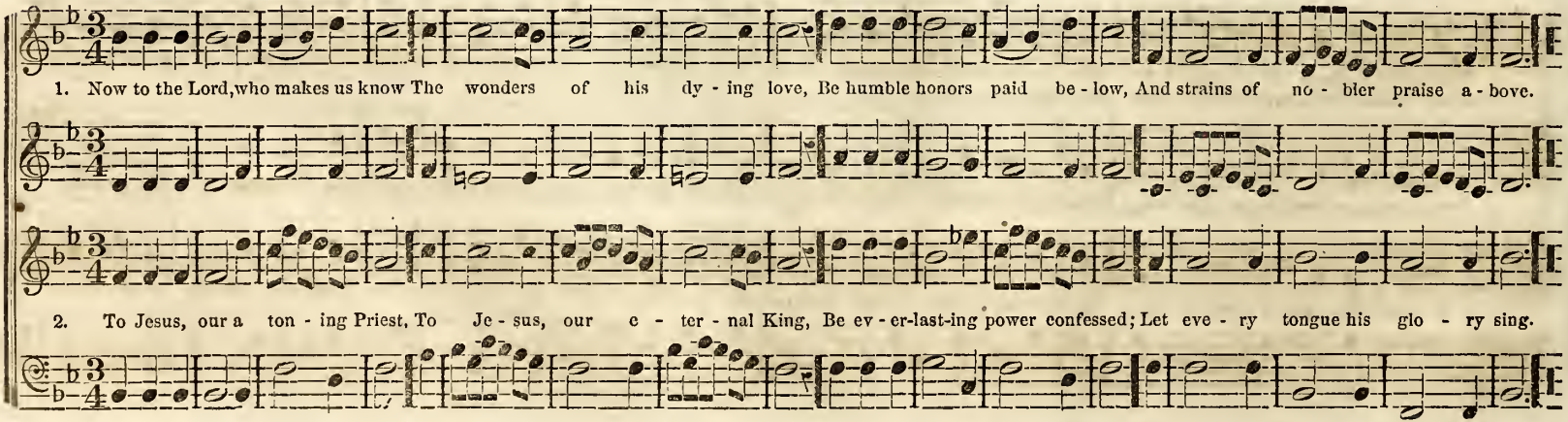


MISSION. L. M.

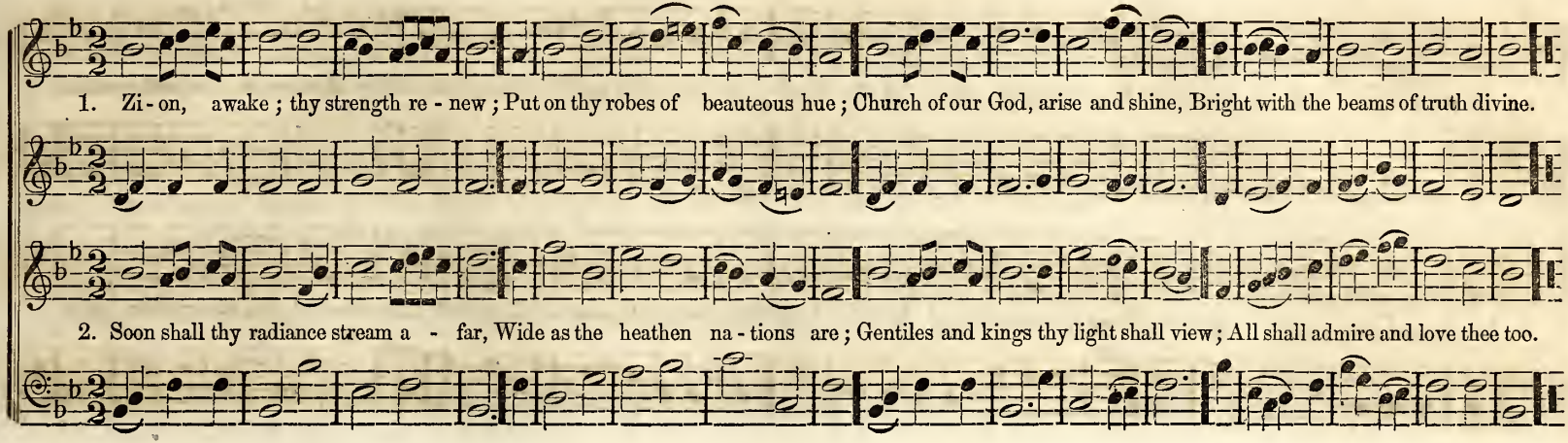
E. HAMILTON.



VIATOR. L. M. †

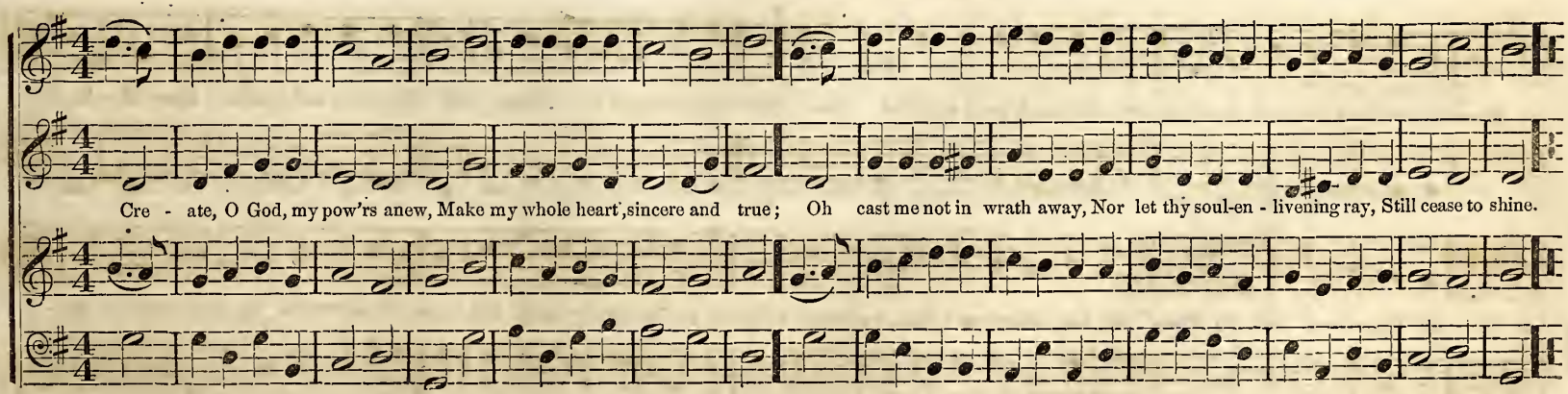


LACO. L. M.

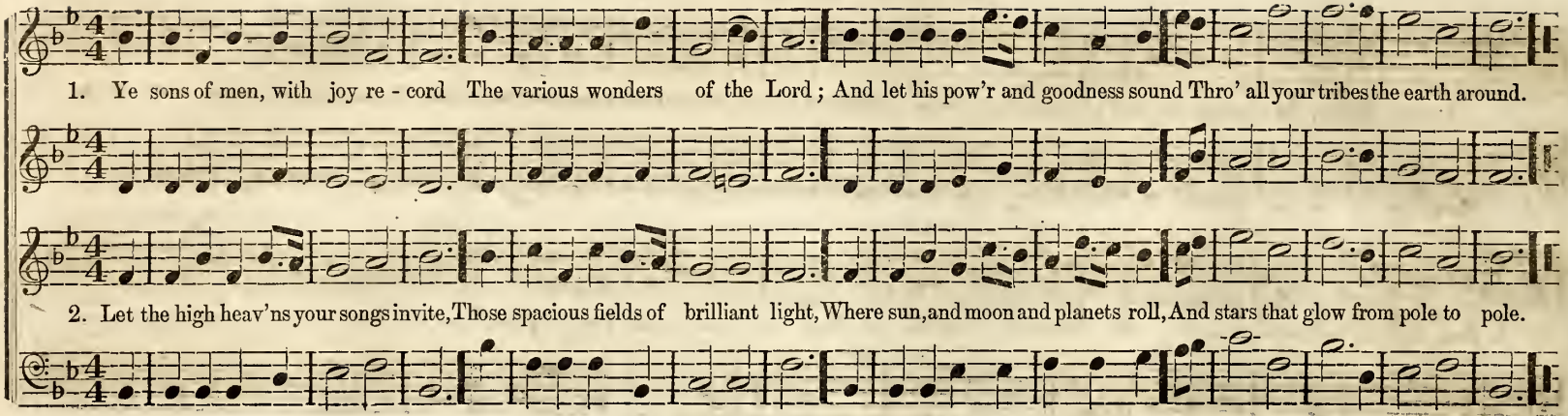


HARP. 8 & 4.

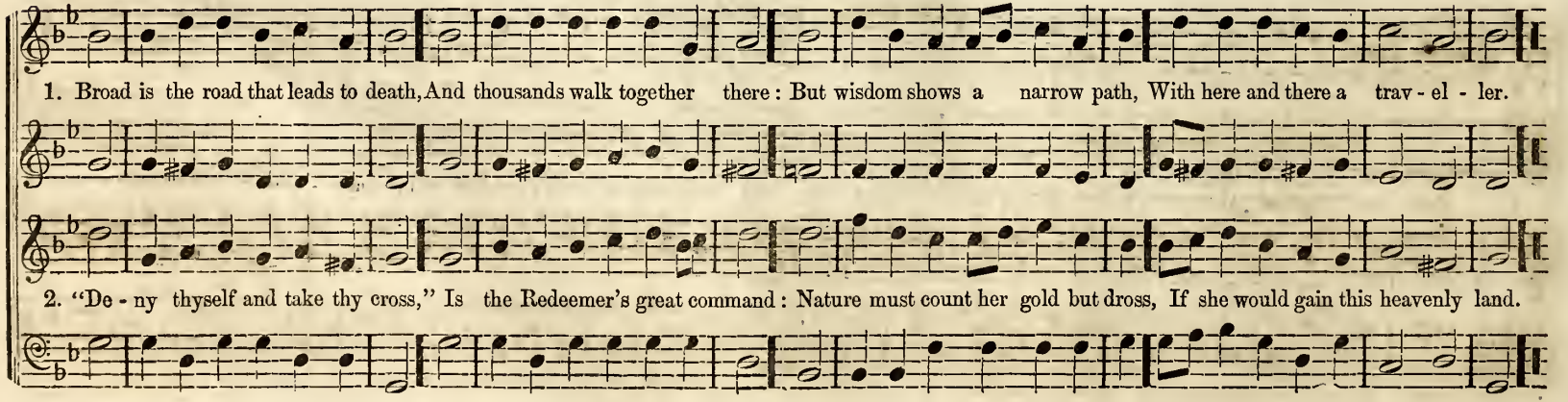
E. HAMILTON.

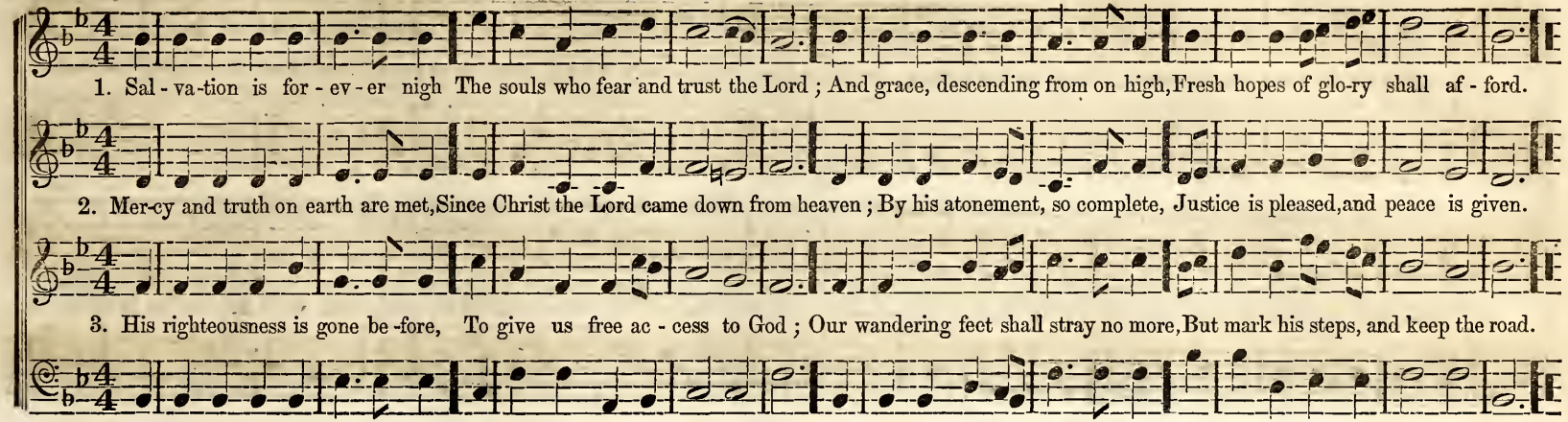


PHIDIAS. L. M. *

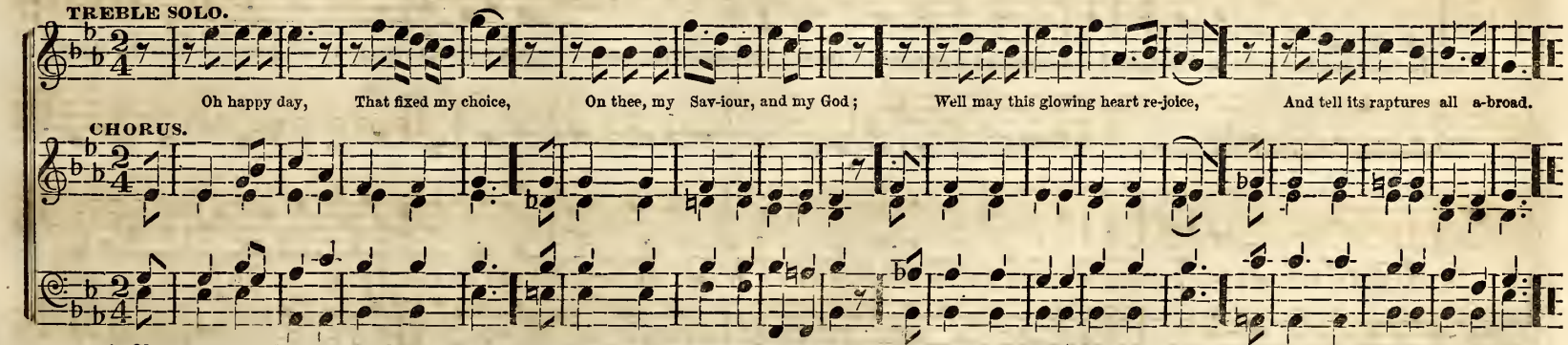


ORPHA. L. M. *

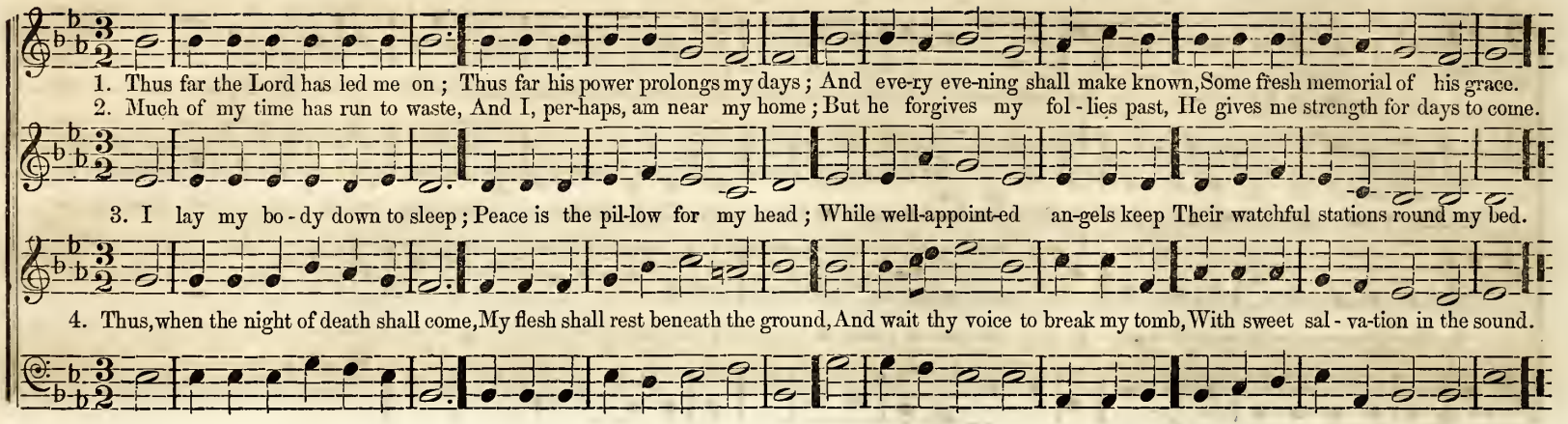



1. Sal - va-tion is for - ev - er nigh The souls who fear and trust the Lord ; And grace, descending from on high, Fresh hopes of glo-ry shall af - ford.
2. Mer-cy and truth on earth are met, Since Christ the Lord came down from heaven ; By his atonement, so complete, Justice is pleased, and peace is given.
3. His righteousness is gone be-fore, To give us free ac - cess to God ; Our wandering feet shall stray no more, But mark his steps, and keep the road.

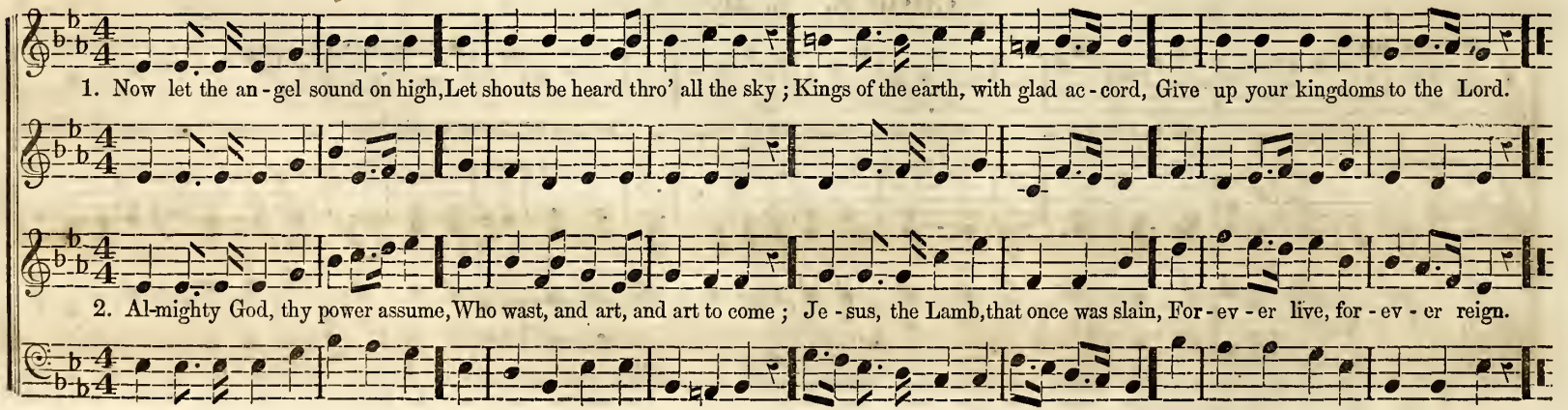
CHOICE. L. M. †

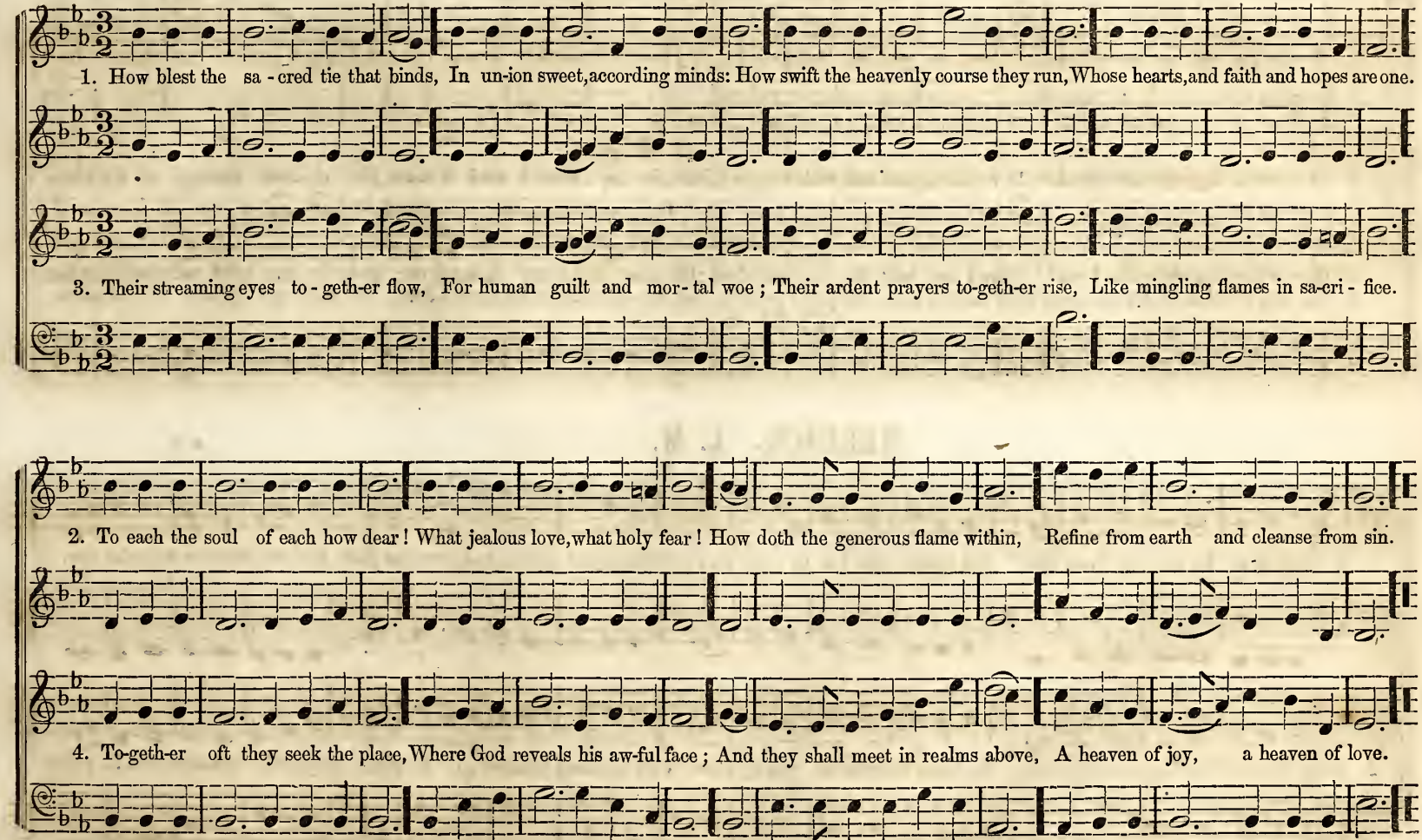

TREBLE SOLO.
Oh happy day, That fixed my choice, On thee, my Sav-iour, and my God ; Well may this glowing heart re-joice, And tell its raptures all a-broad.
CHORUS.
1. Oh, hap - py day, that fixed my choice, On thee, my Saviour, and my God; Well may this glowing heart re - joice, And tell its raptures all a-broad.
2. Oh, hap - py bond, that seals my vows, To him who mer - its all my love, Let cheer-ful anthems fill his house, While to that sacred shrine I move

FLAVIA. L. M. *



CALAMUS. L. M. †




1. How blest the sa - cred tie that binds, In un-ion sweet, according minds: How swift the heavenly course they run, Whose hearts, and faith and hopes are one.
3. Their streaming eyes to - geth-er flow, For human guilt and mor - tal woe ; Their ardent prayers to-geth-er rise, Like mingling flames in sa-cri - fice.
2. To each the soul of each how dear ! What jealous love, what holy fear ! How doth the generous flame within, Refine from earth and cleanse from sin.
4. To-geth-er oft they seek the place, Where God reveals his aw-ful face ; And they shall meet in realms above, A heaven of joy, a heaven of love.

BIANCA. L. M.

1. Now let my soul, e - ter-nal King, To thee its grateful tribute bring; My knee with humble homage bow; My tongue perform its solemn vow.

2. All nature sings thy boundless love, In worlds be-low, and worlds above; But in thy blessed word I trace Di - vi - ner wonders of thy grace.

3. There what delightful truths I read! There I be - hold the Saviour bleed; His name salutes my listening ear; Re-vives my heart, and checks my fear.

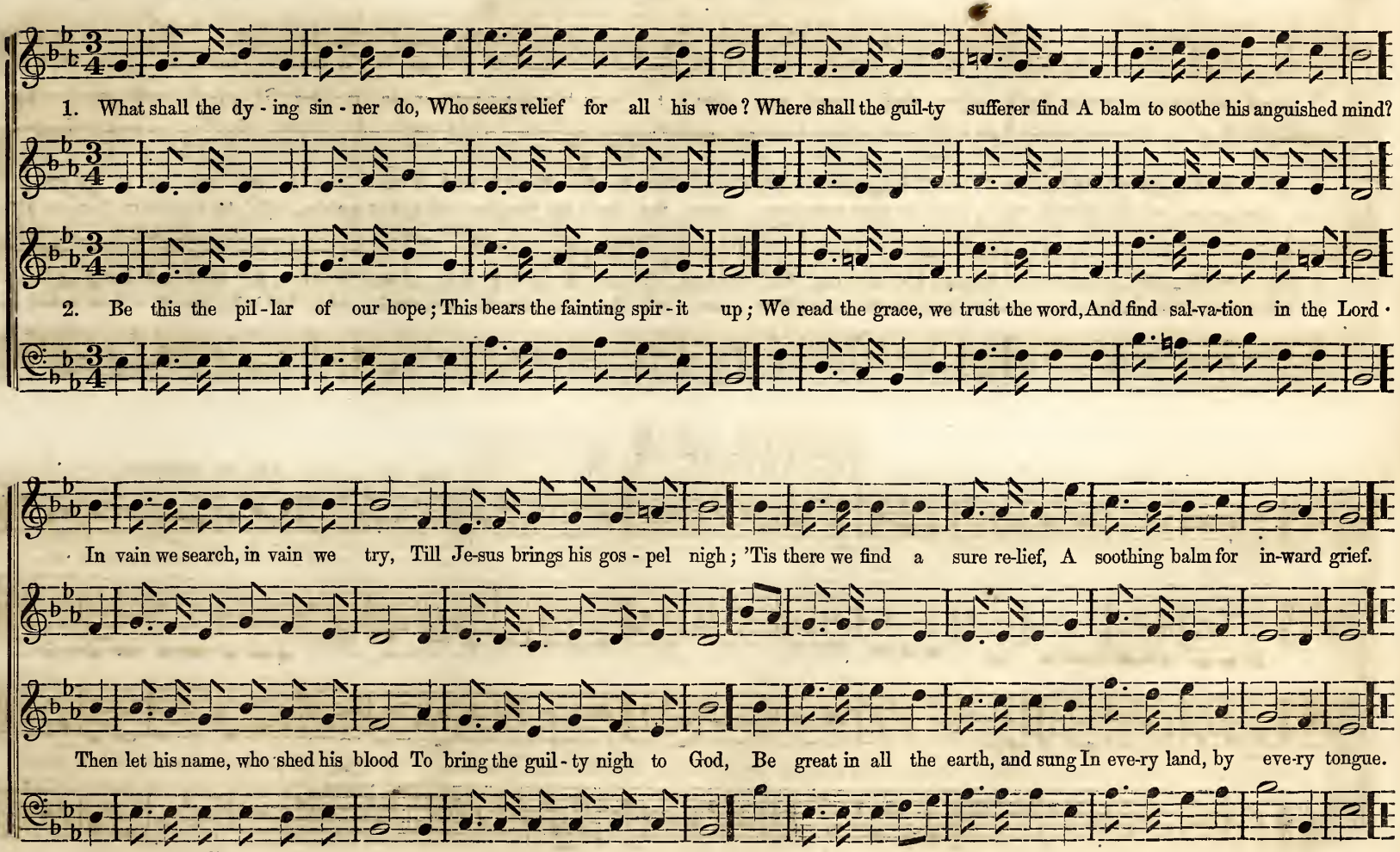
4. For love like this, O, let my song, Thro' endless years, thy praise prolong; Let dis - tant climes thy name a-dore, Till time and nature are no more.

MERRICK. L. M.

E. H

1. God of e - ter - ni - ty, from thee Did infant time his be - ing draw; Moments and days, and months, and years, Revolve, by thine unvaried law.

2. Great Source of wisdom, teach my heart To know the price of eve-ry hour, That time may bear me on to joys, Beyond its measure, and its power.


1. What shall the dy - ing sin - ner do, Who seeks relief for all his woe? Where shall the guil-ty sufferer find A balm to soothe his anguished mind?
2. Be this the pil - lar of our hope; This bears the fainting spir - it up; We read the grace, we trust the word, And find sal-va-tion in the Lord.
In vain we search, in vain we try, Till Je-sus brings his gos - pel nigh; 'Tis there we find a sure re-lief, A soothing balm for in-ward grief.
Then let his name, who shed his blood To bring the guil - ty nigh to God, Be great in all the earth, and sung In eve-ry land, by eve-ry tongue.

E♭

MANTO. L. M.

1. Lord, with a grieved and aching heart, To thee I look, to thee I cry; Supply my wants, and ease my smart; O, hear an humble prisoner's sigh.

2. Here on my soul the burden lies; No hu-man power can ease the load; My numerous sins against me rise, And far remove me from my God.

3. Break, break, O Lord, these tyrant chains, And set the struggling cap-tive free; Redeem from ev-erlasting pains, And bring me safe to heaven and thee.

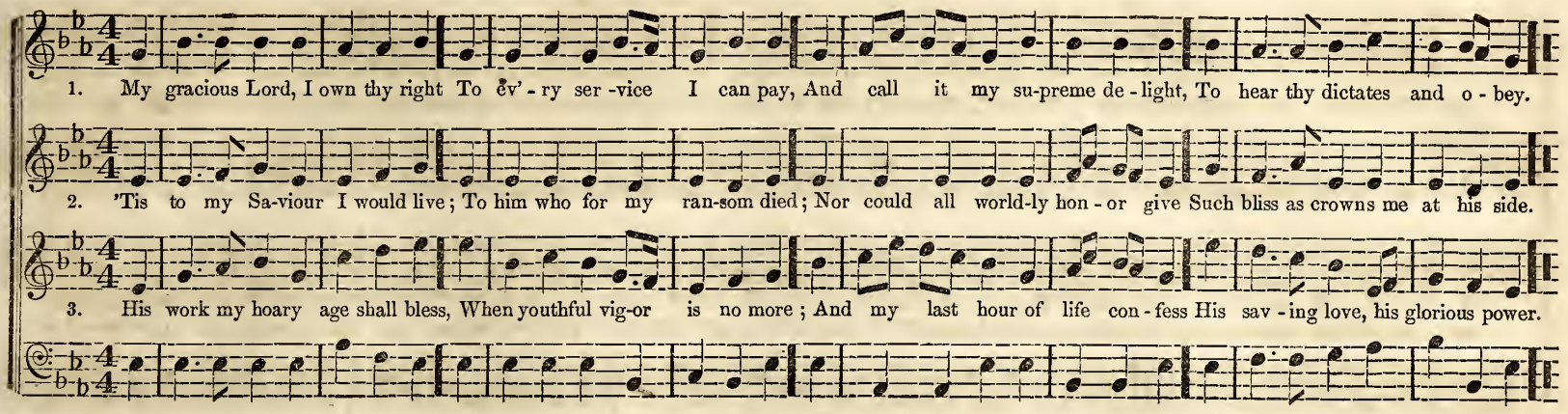
DEPARTURE. L. M.

REV. DR. THOMPSON.

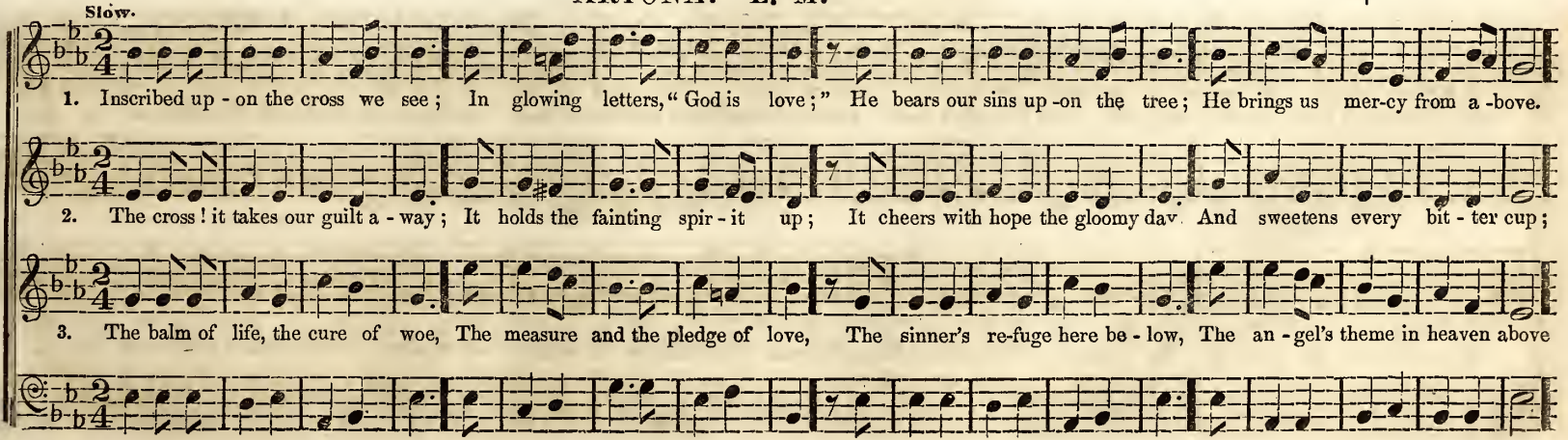
The hour of my departure's come, I hear the voice that calls me home; At last, O Lord, let troubles cease, And let thy servant die in peace, And let thy servant die in peace.

CURWEN. L. M.

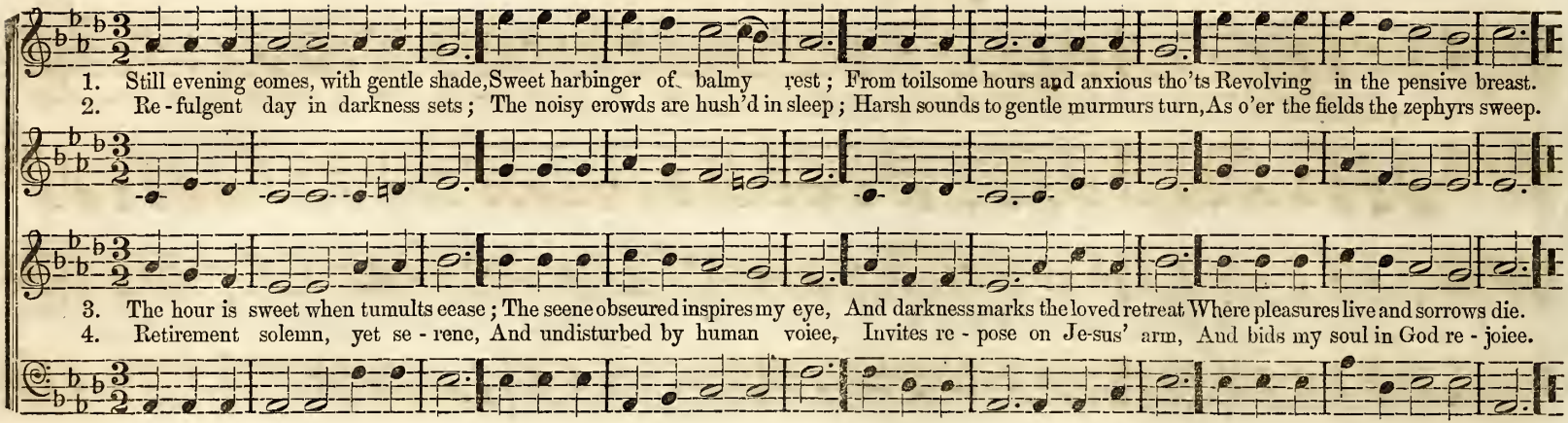
English Melody.



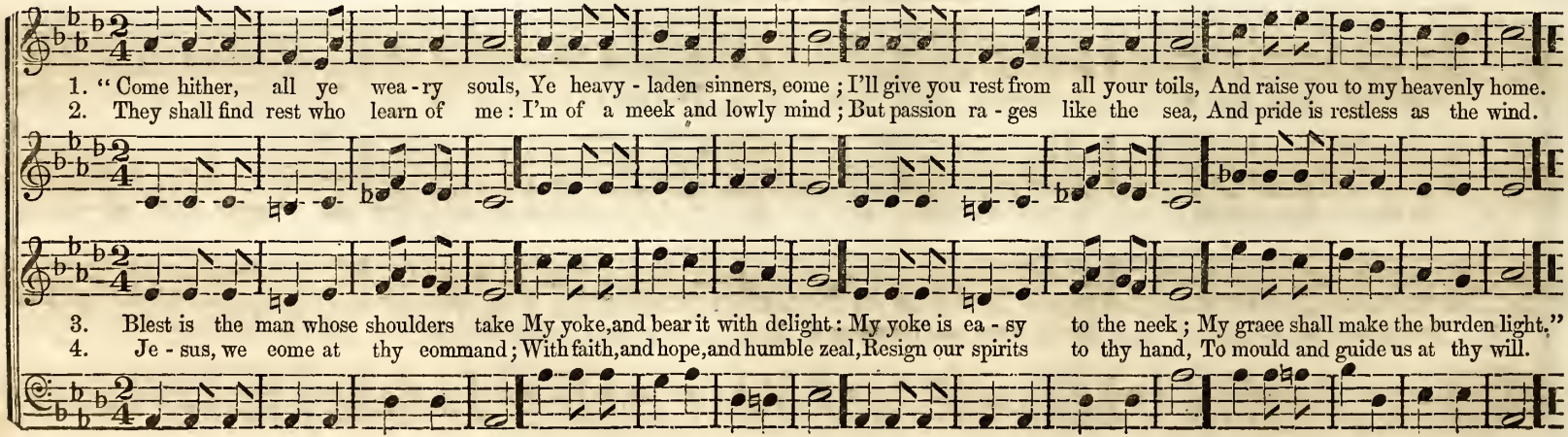
ARTONA. L. M. †



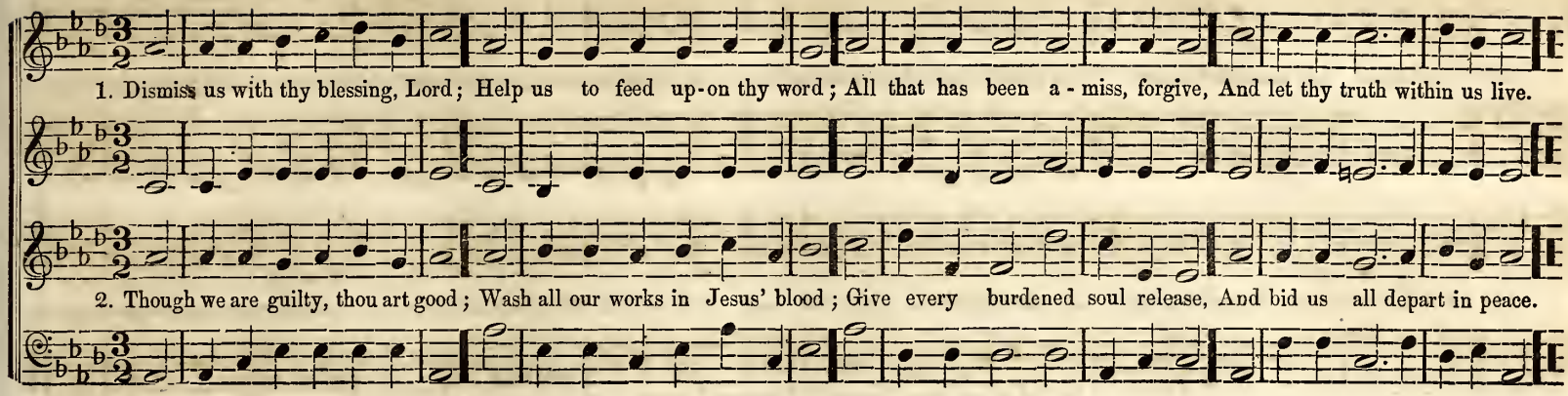
DION. L. M. *



LOWLY MIND. L. M. †

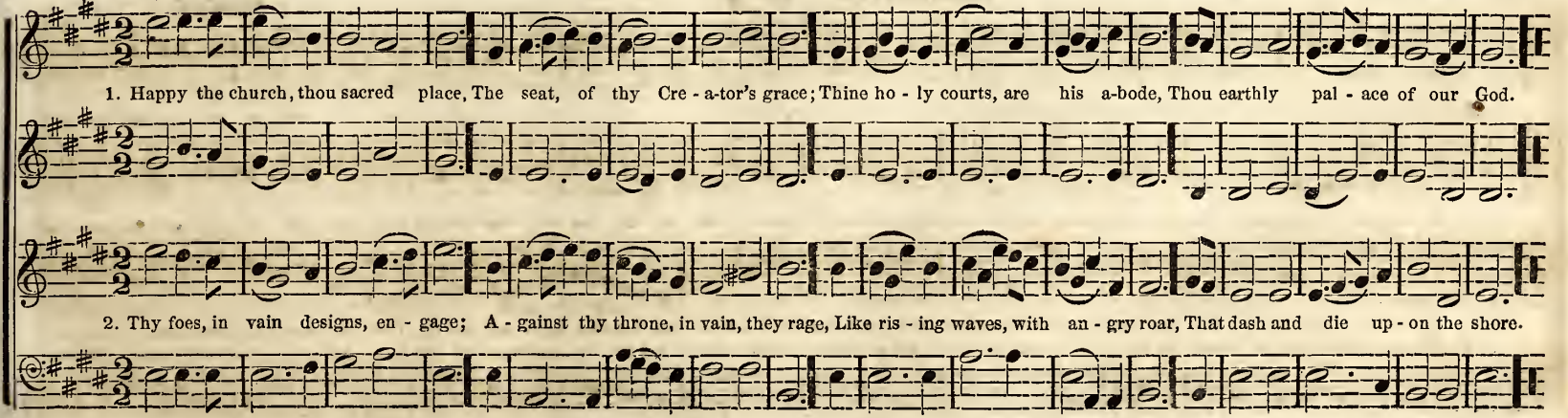


ANTHO. L. M.



CERASTIUM. L. M.

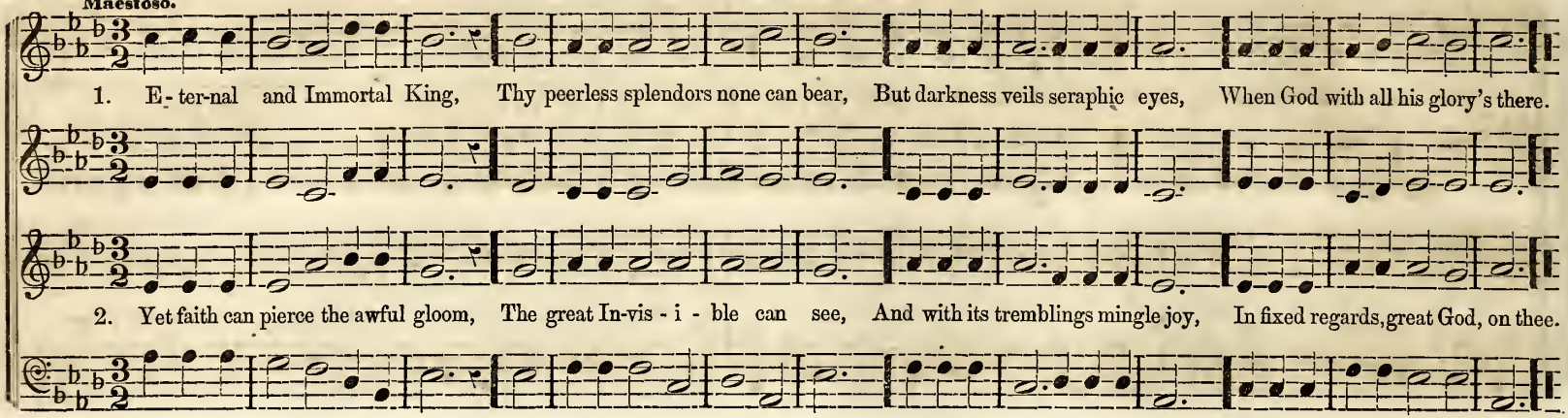
E. H.



ASHLAND. L. M.

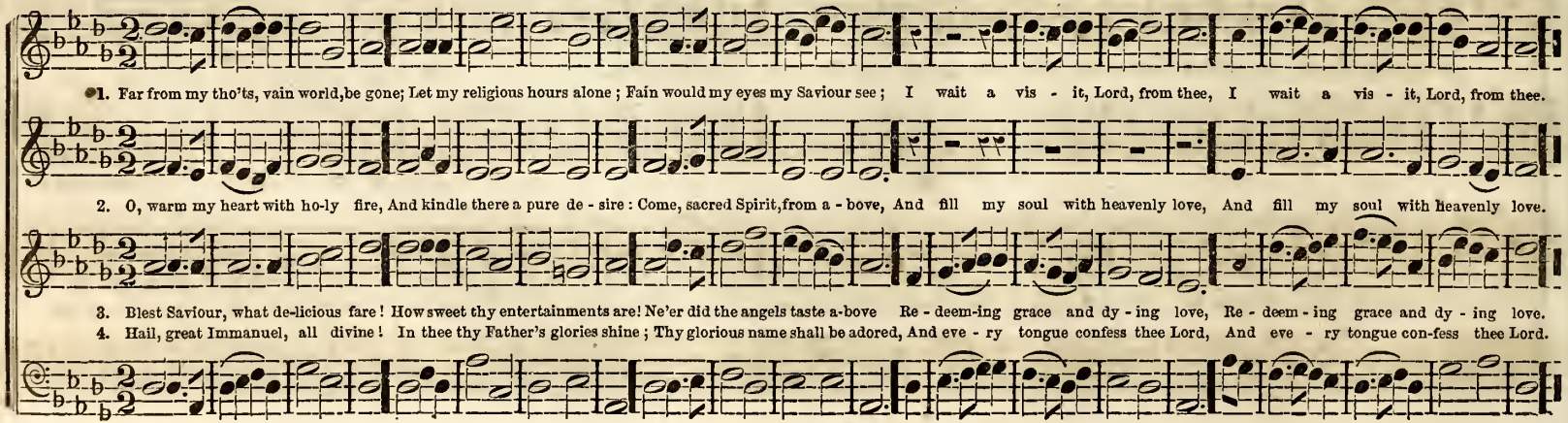
From "Baker's Church Music," By permission.

Maestoso.

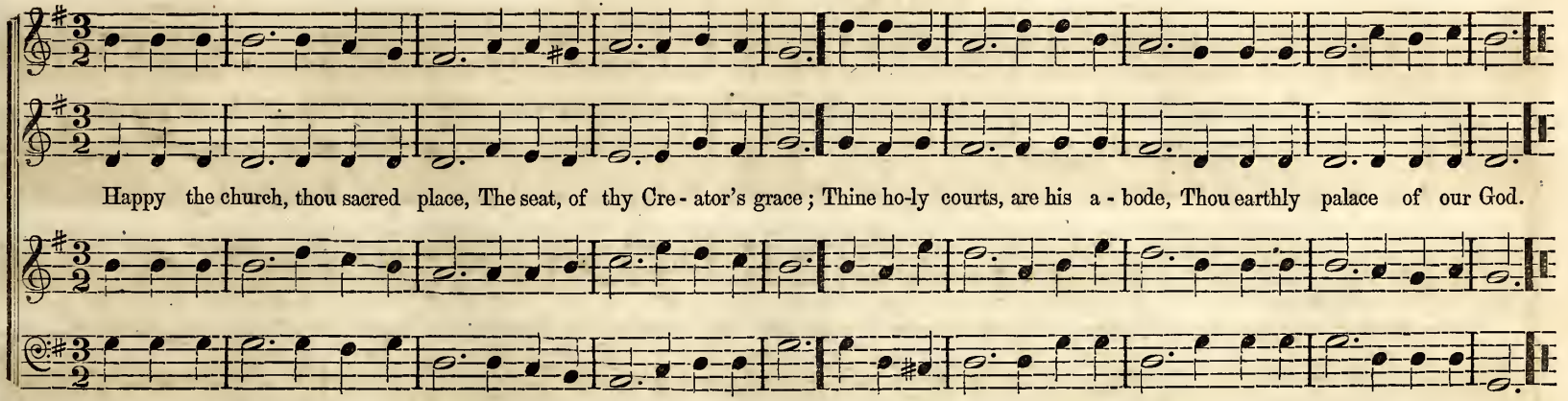


RELIGION. L. M.

EAGLETON.

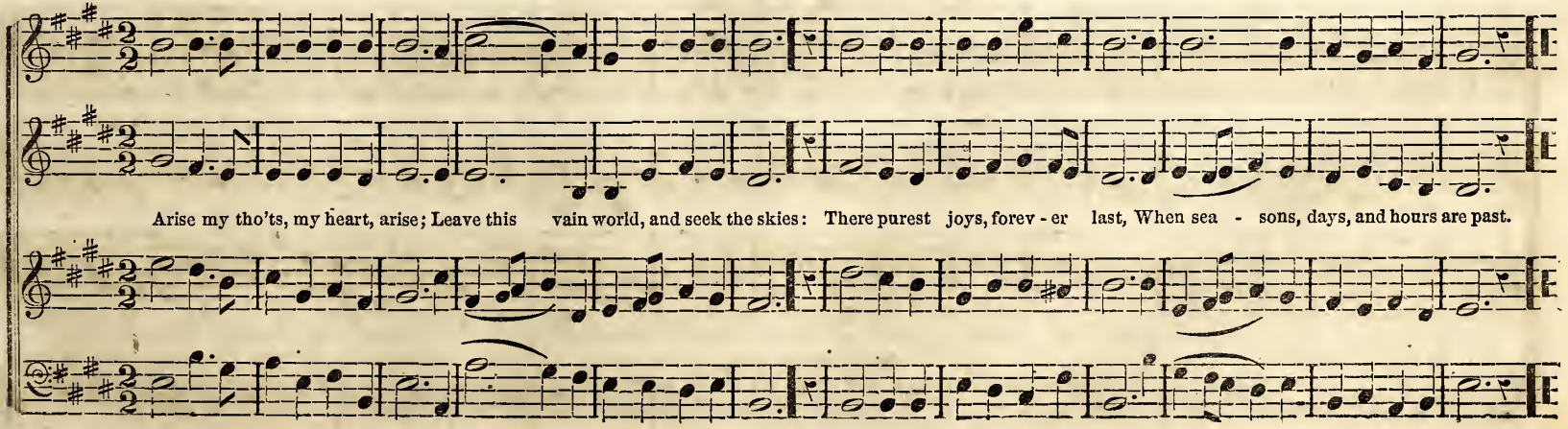


BAYLIES. L. M.

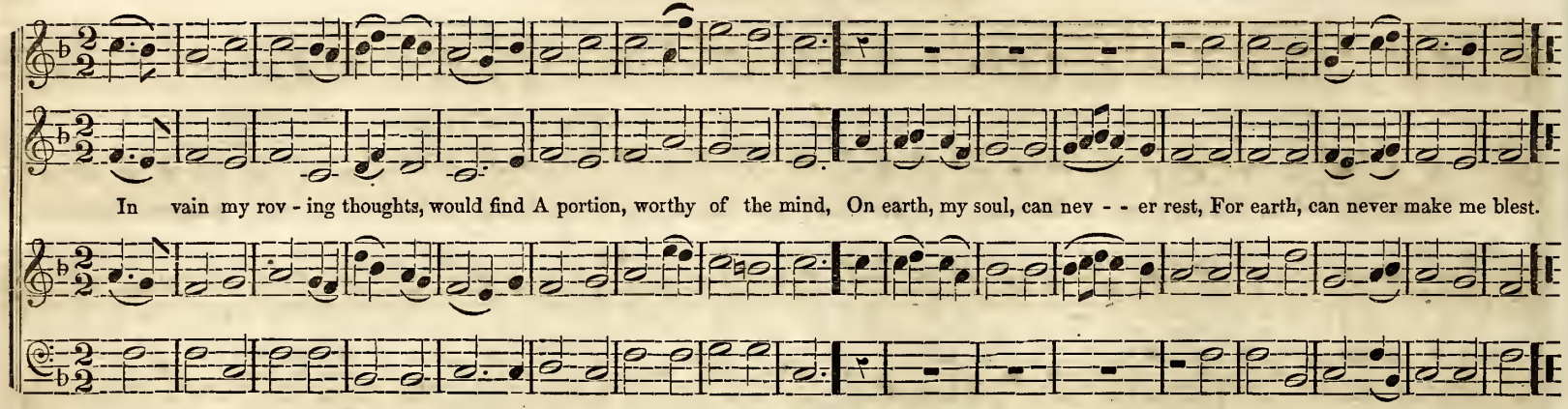


ALTHÆA. L. M.

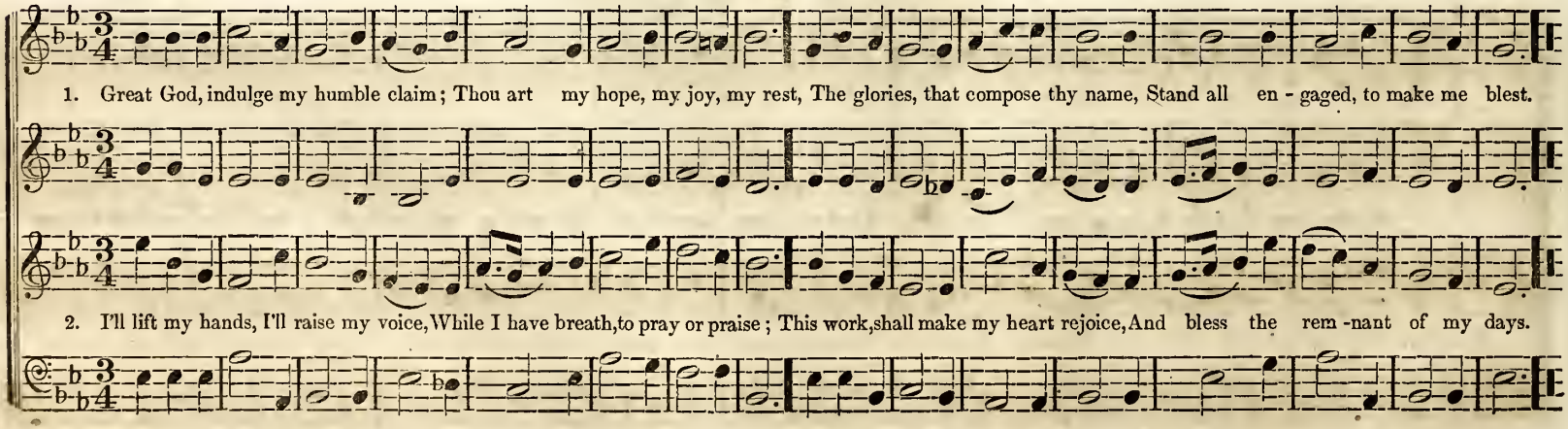
* From "Songs of Sacred Praise."



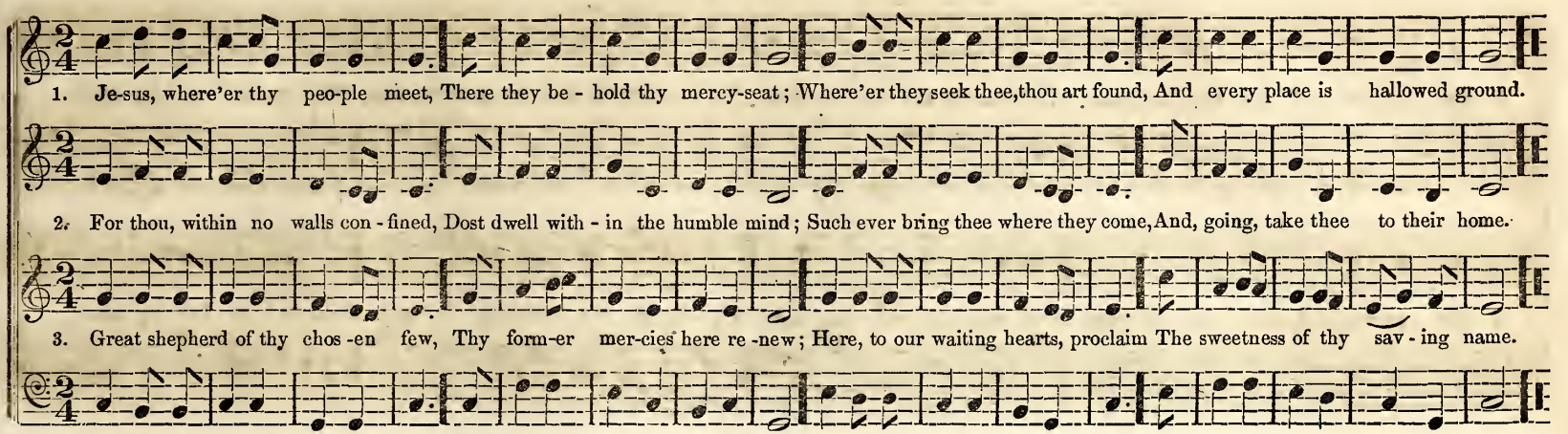
ASCLEPIAS. L. M. *



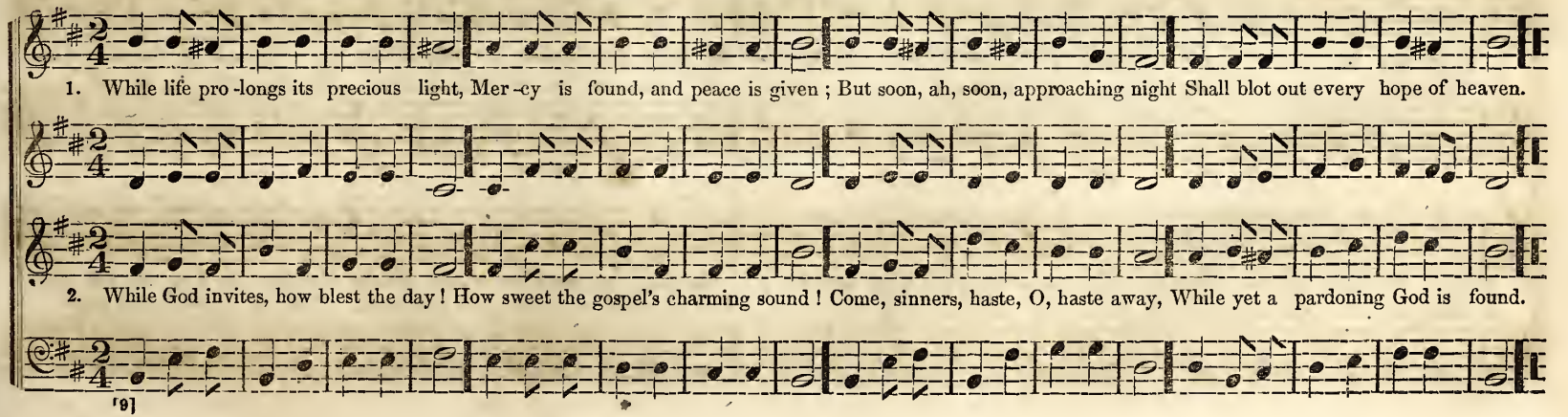
SOCRATES. L. M. *



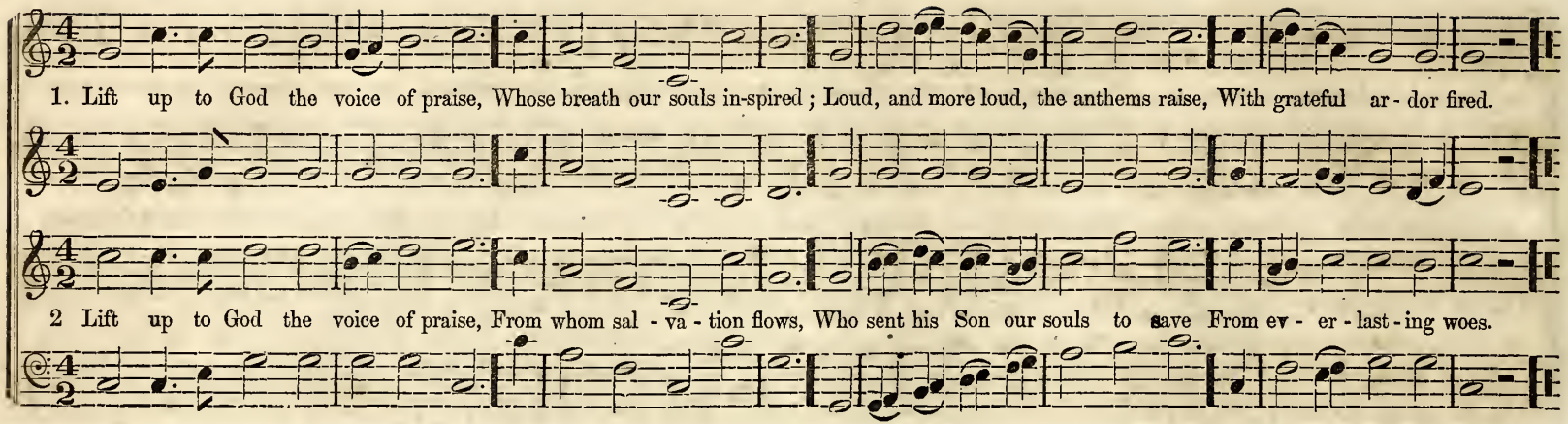
RENEWAL. L. M. †



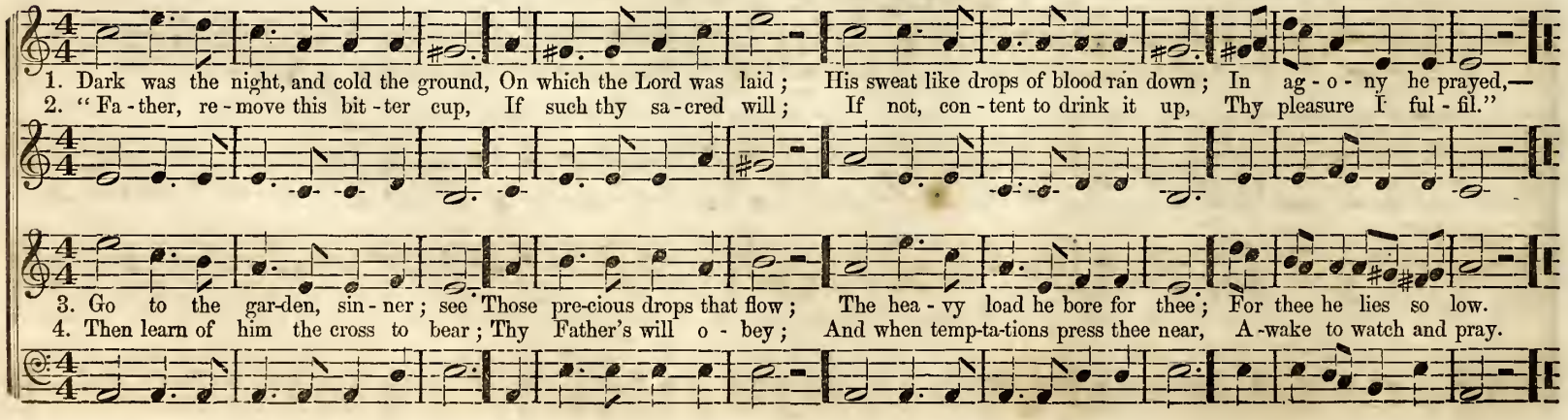
REPENTANCE. L. M. †

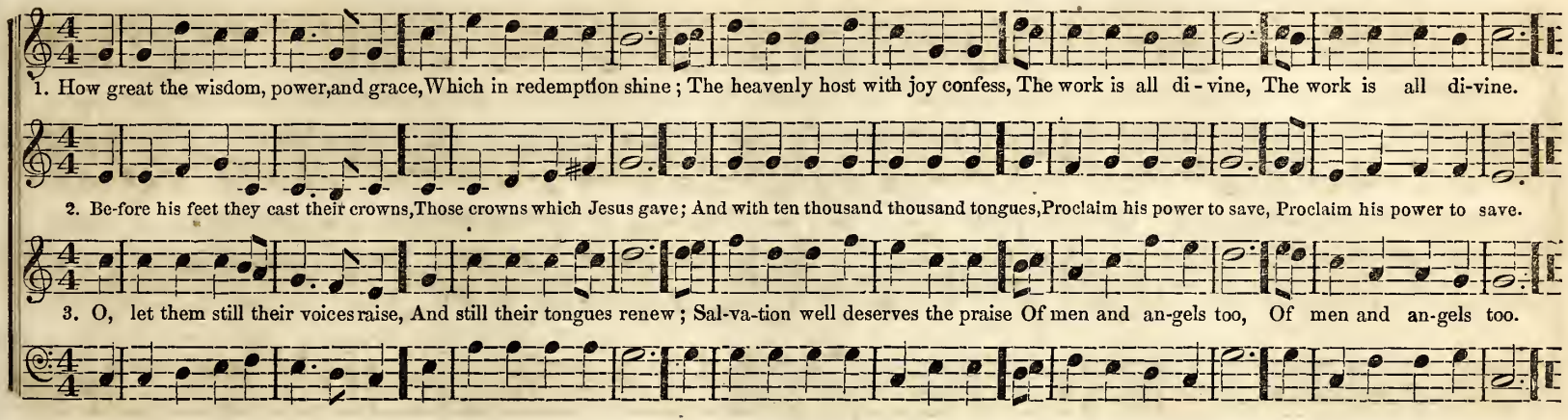


MC GREGOR. C. M. *



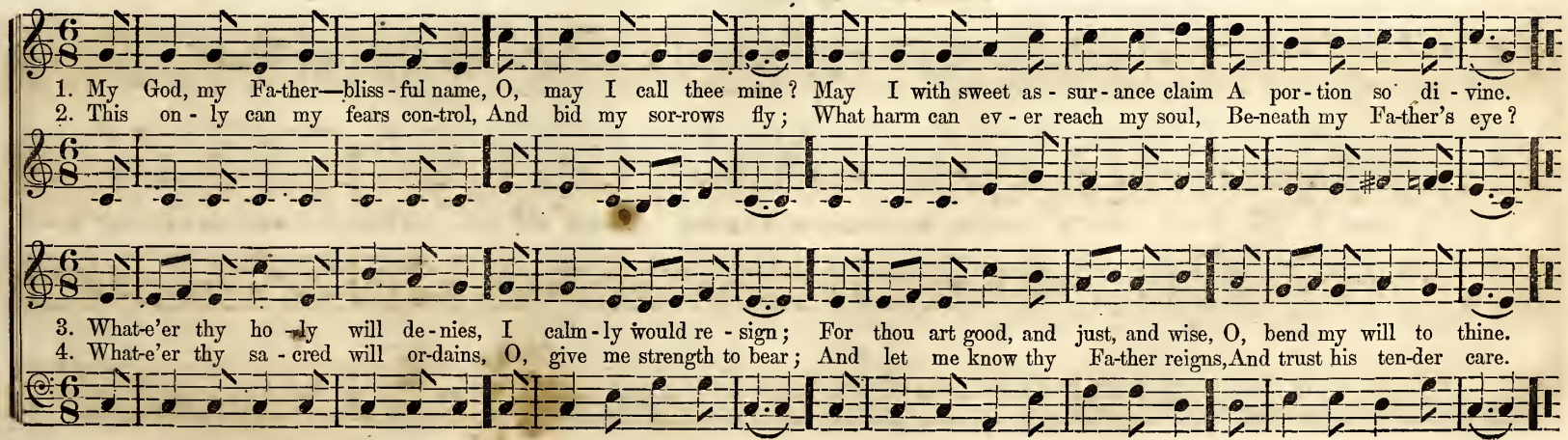
ARPER. C. M. †



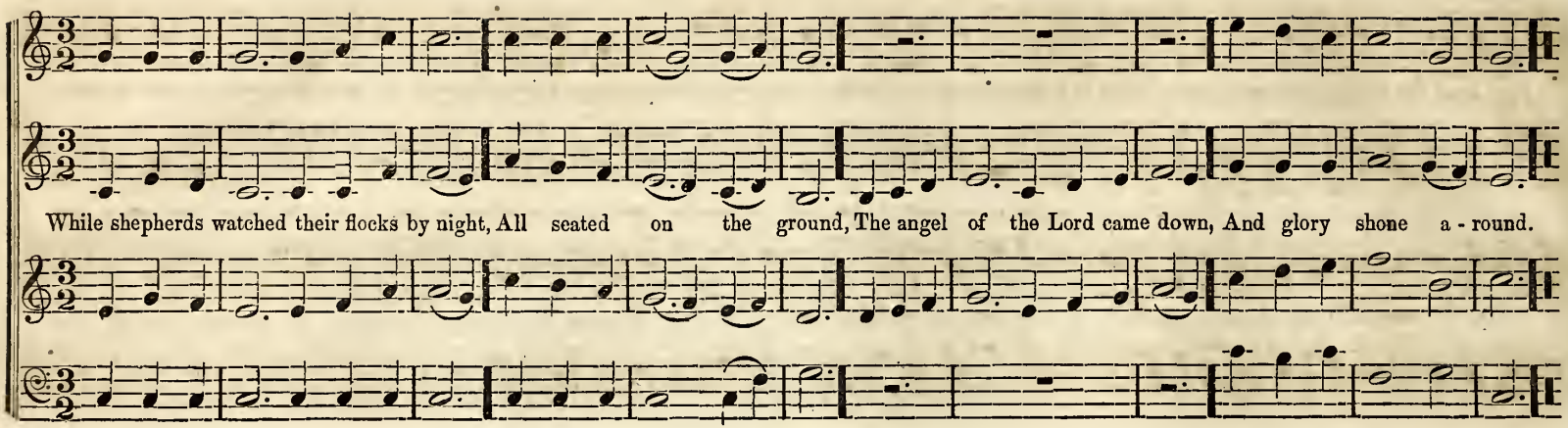

1. How great the wisdom, power, and grace, Which in redemption shine; The heavenly host with joy confess, The work is all di-vine, The work is all di-vine.
2. Be-fore his feet they cast their crowns, Those crowns which Jesus gave; And with ten thousand thousand tongues, Proclaim his power to save, Proclaim his power to save.
3. O, let them still their voices raise, And still their tongues renew; Sal-va-tion well deserves the praise Of men and an-gels too, Of men and an-gels too.

FATHER. C. M.

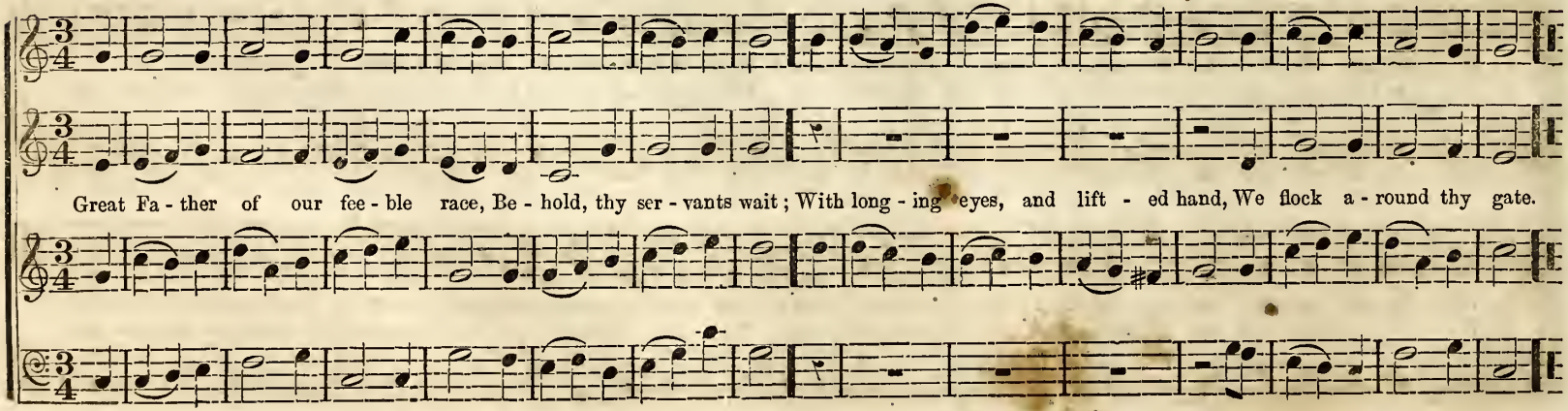
E. H.


1. My God, my Fa-ther—bliss-ful name, O, may I call thee mine? May I with sweet as-sur-ance claim A por-tion so di-vine.
2. This on-ly can my fears con-trol, And bid my sor-rows fly; What harm can ev-er reach my soul, Be-neath my Fa-ther's eye?
3. What-e'er thy ho-ly will de-nies, I calm-ly would re-sign; For thou art good, and just, and wise, O, bend my will to thine.
4. What-e'er thy sa-cred will or-dains, O, give me strength to bear; And let me know thy Fa-ther reigns, And trust his ten-der care.

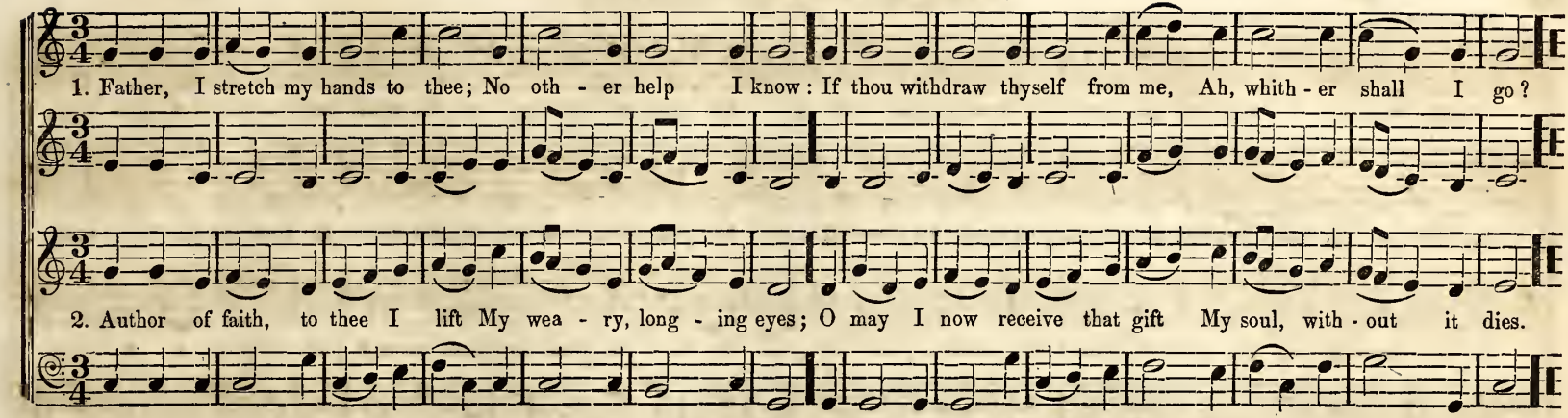
MALVA. C. M.



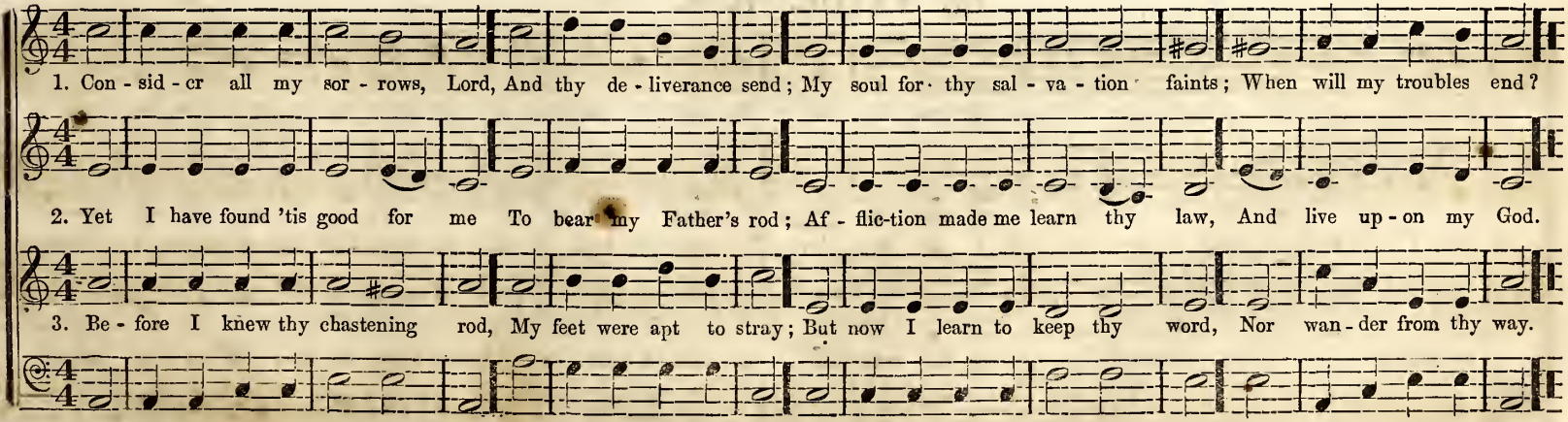
PUSEY. C. M. *



FITZGERALD. C. M.

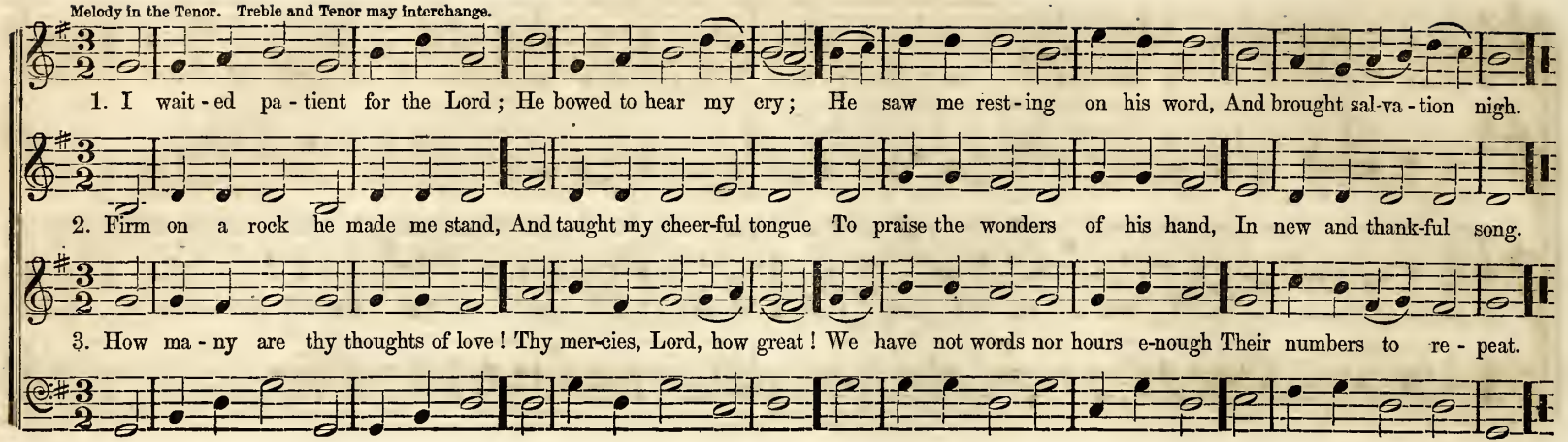


CHASTISEMENT. C. M. *

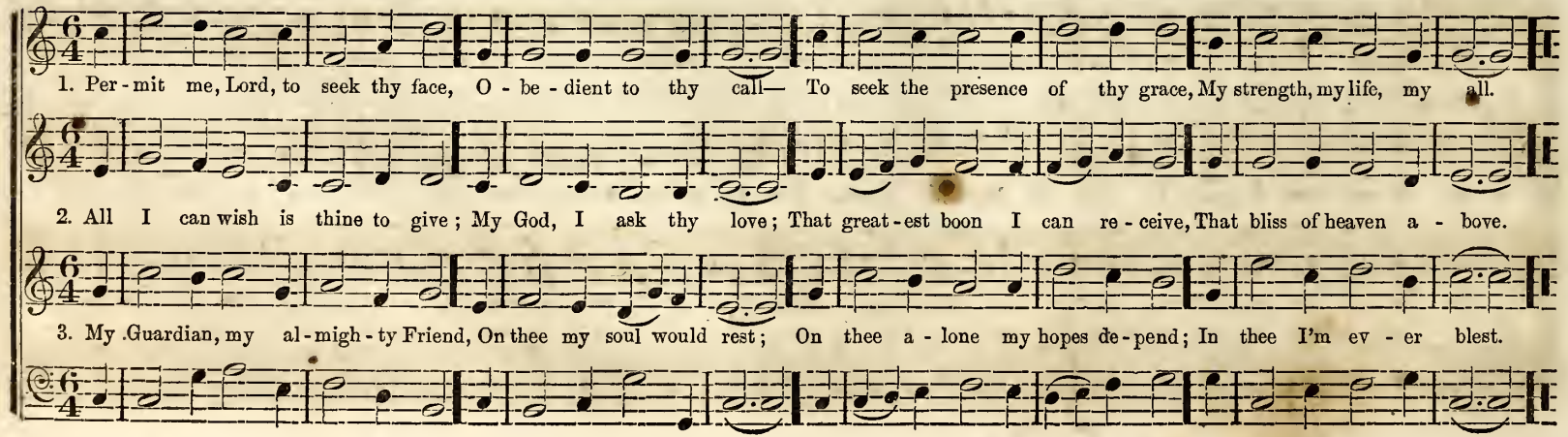


JOYCE. C. M. *

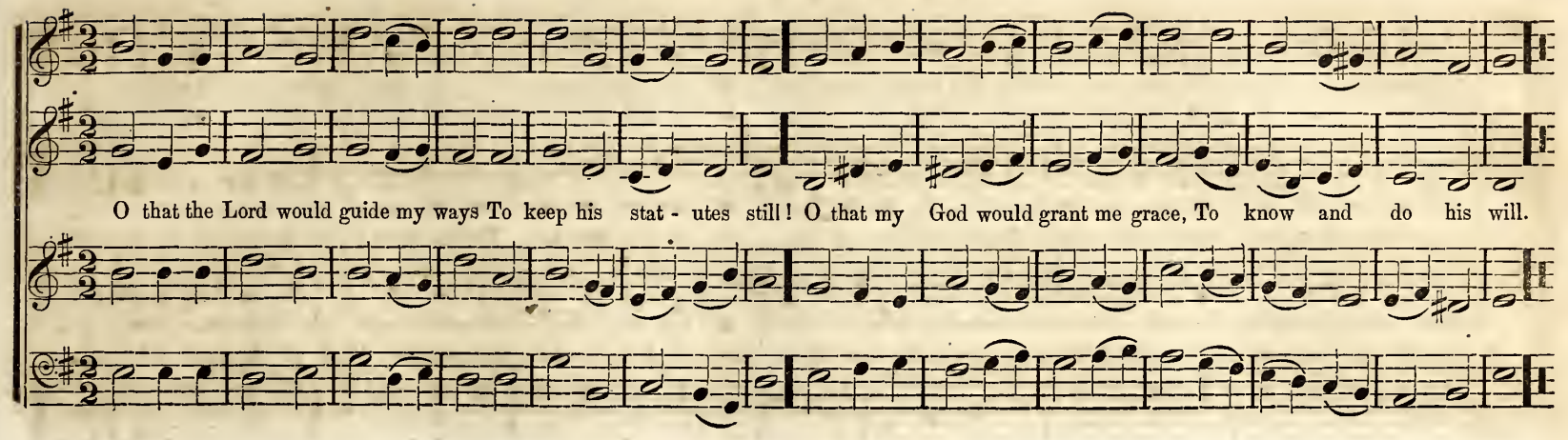
Melody in the Tenor. Treble and Tenor may interchange.



LE FAVOR. C. M. *

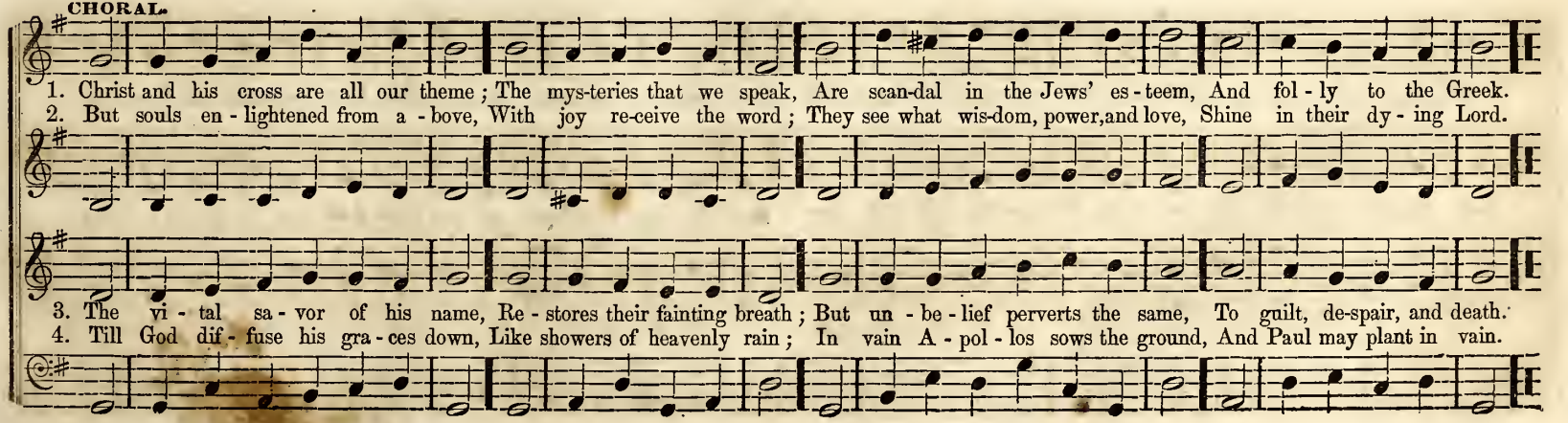


RHEIMS. C. M.

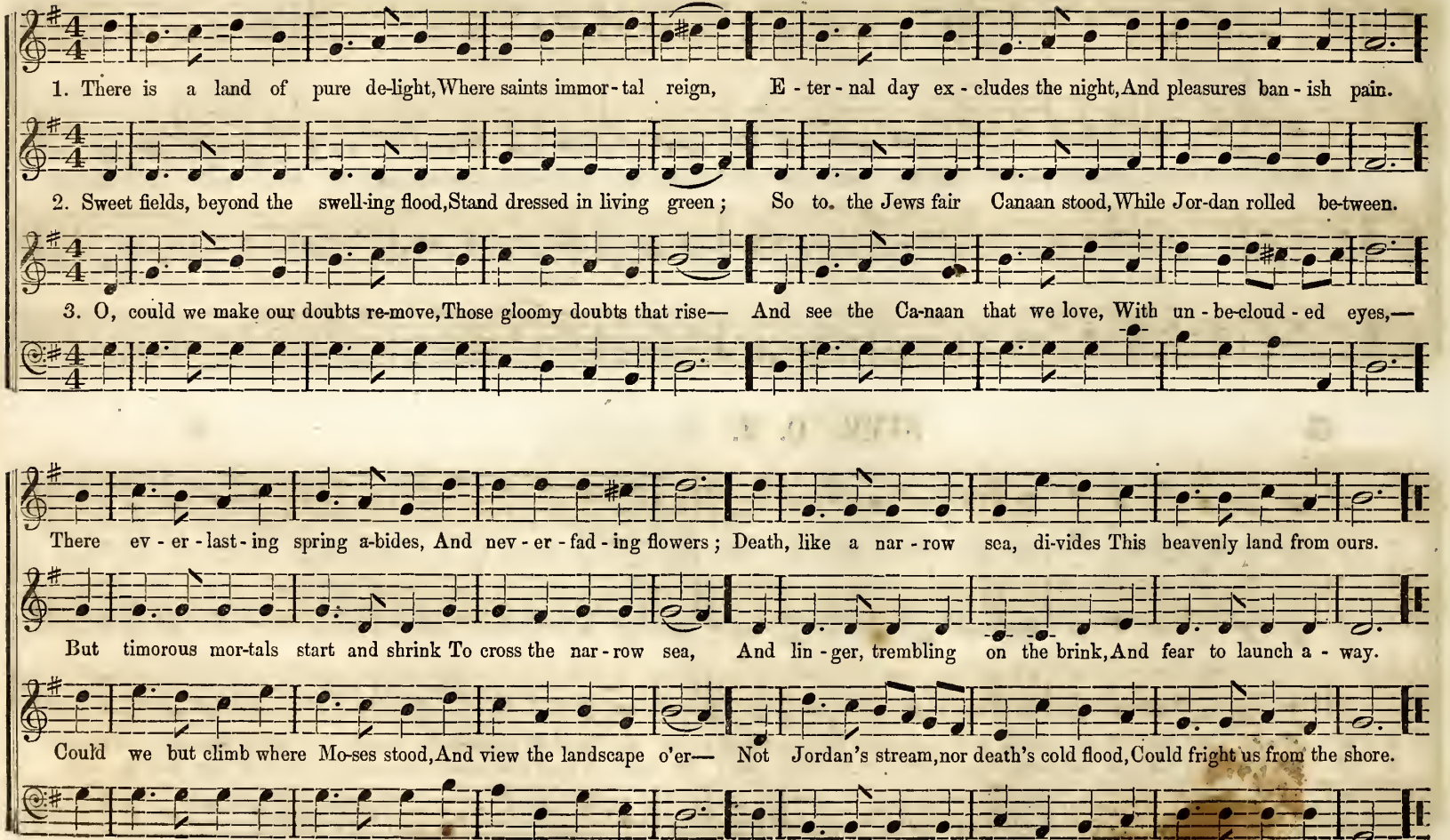


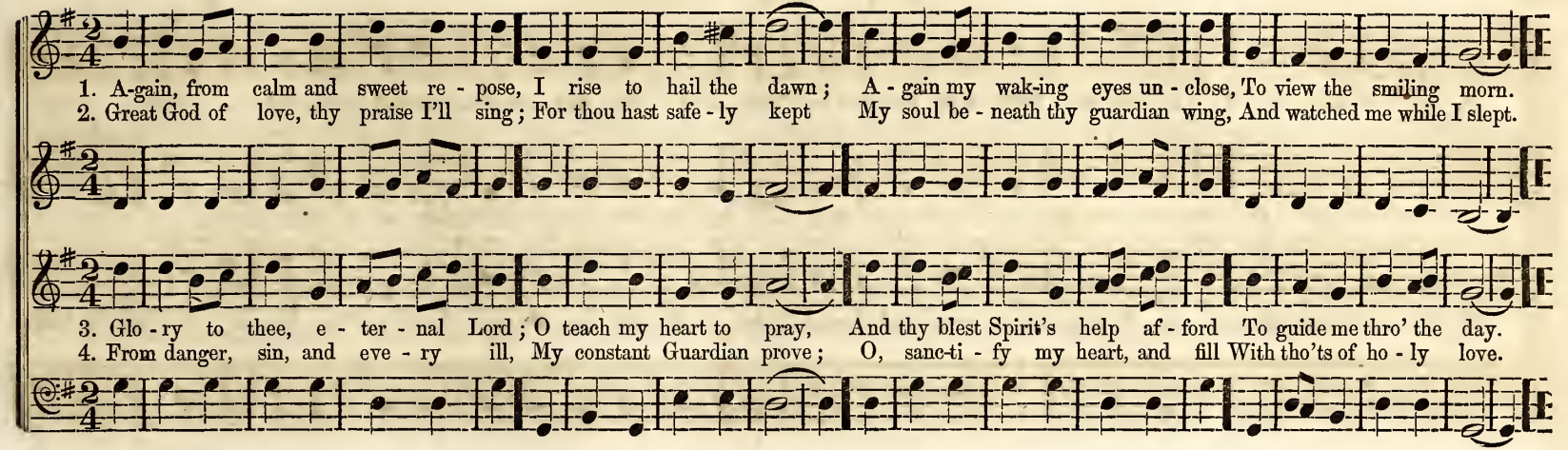
G SYME. C. M. *

CHORAL.

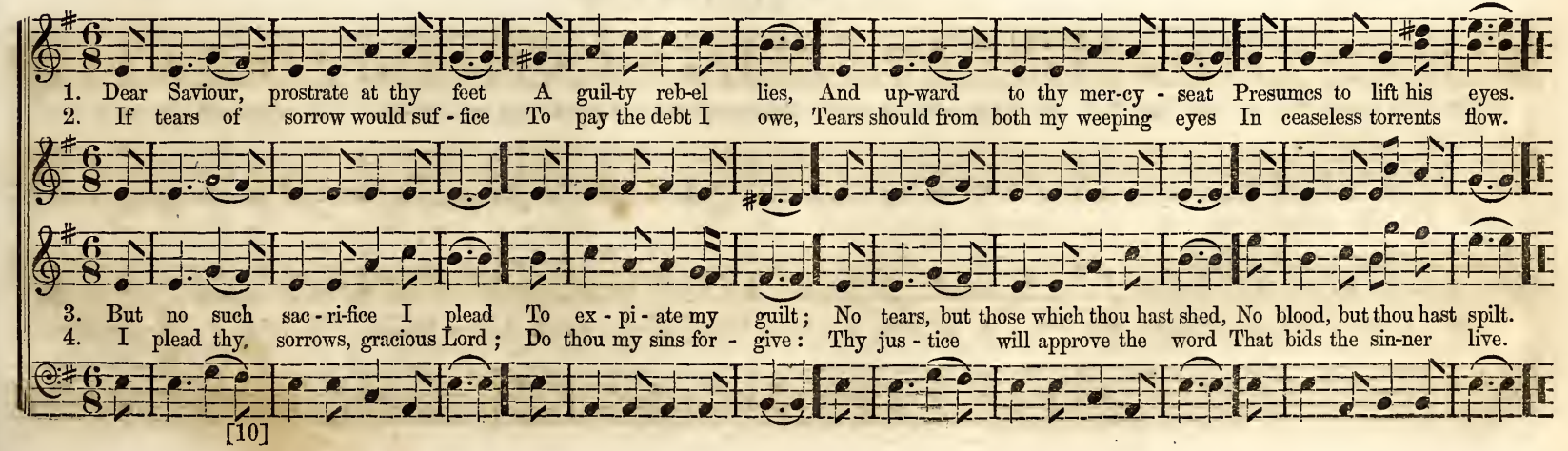


MAREAN. C. M. DOUBLE. *

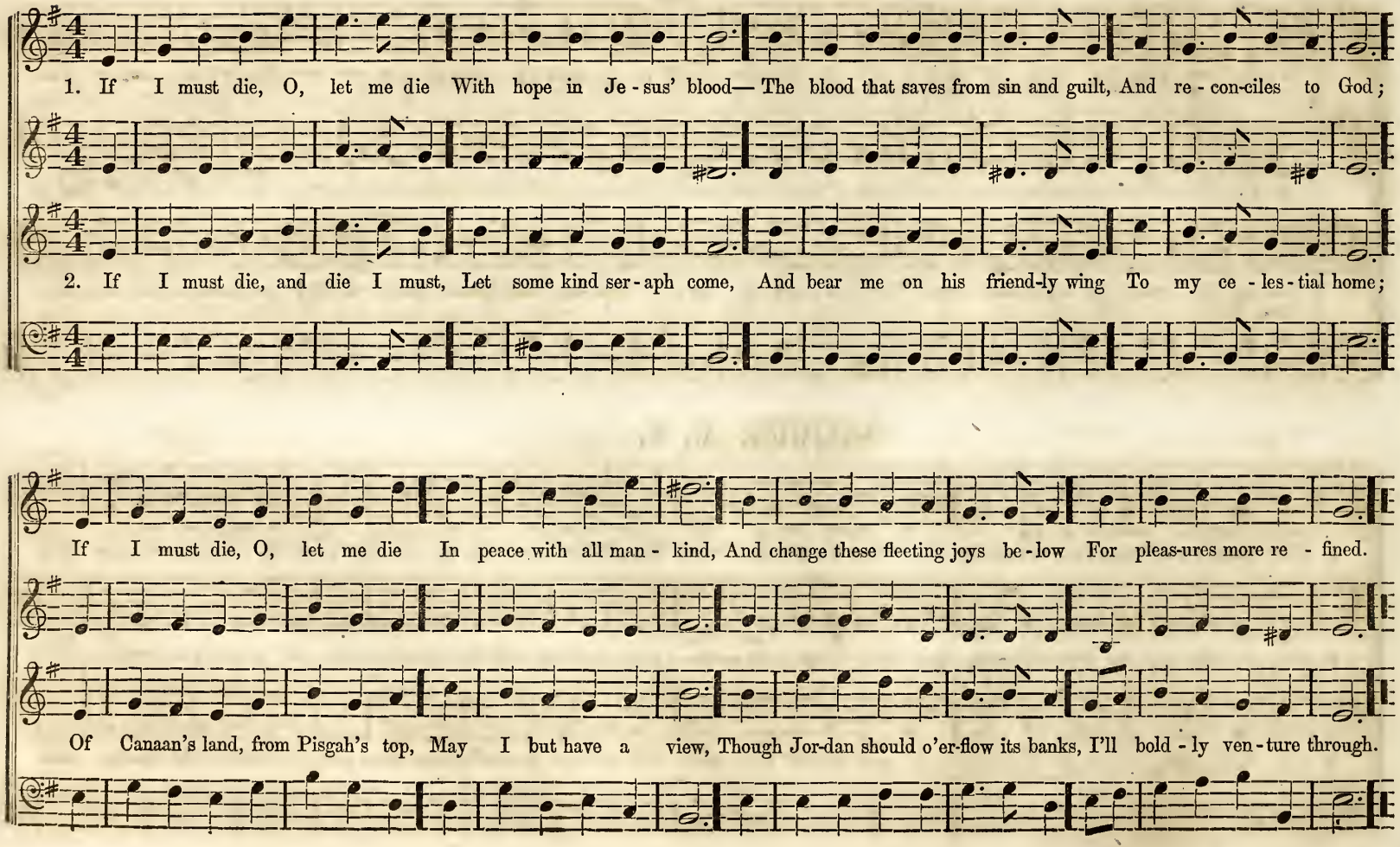



1. A-gain, from calm and sweet re - pose, I rise to hail the dawn; A - gain my wak-ing eyes un - close, To view the smiling morn.
2. Great God of love, thy praise I'll sing; For thou hast safe - ly kept My soul be - neath thy guardian wing, And watched me while I slept.
3. Glo - ry to thee, e - ter - nal Lord; O teach my heart to pray, And thy blest Spirit's help af - ford To guide me thro' the day.
4. From danger, sin, and eve - ry ill, My constant Guardian prove; O, sanc-ti - fy my heart, and fill With tho'ts of ho - ly love.

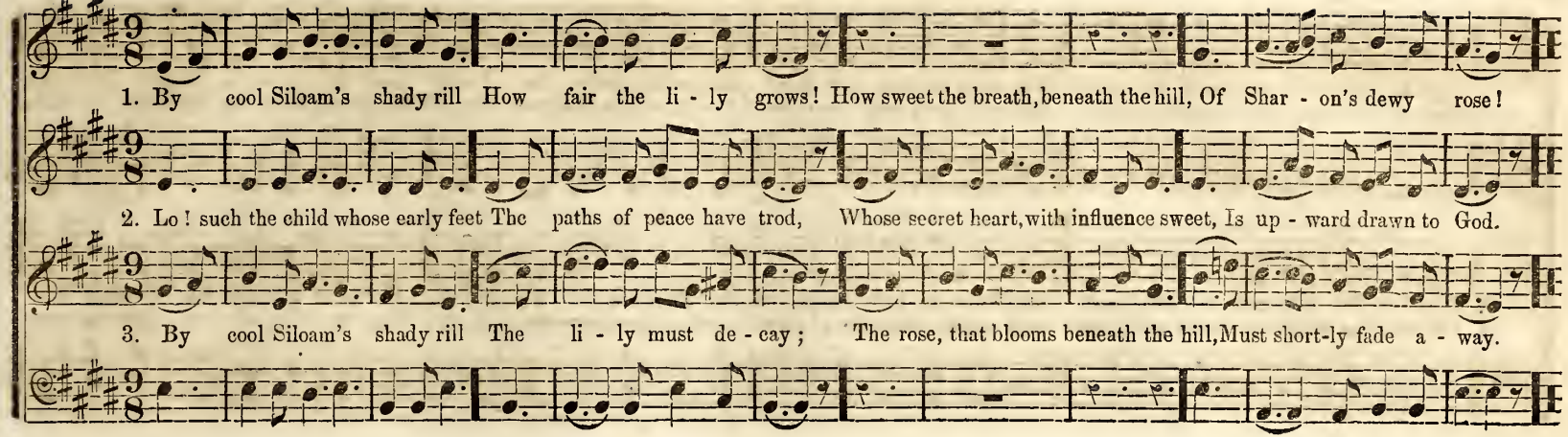
SAVIOUR. C. M. †


1. Dear Saviour, prostrate at thy feet A guil-ty reb-el lies, And up-ward to thy mer-cy - seat Presumes to lift his eyes.
2. If tears of sorrow would suf - fice To pay the debt I owe, Tears should from both my weeping eyes In ceaseless torrents flow.
3. But no such sac - ri-fice I plead To ex - pi - ate my guilt; No tears, but those which thou hast shed, No blood, but thou hast spilt.
4. I plead thy sorrows, gracious Lord; Do thou my sins for - give: Thy jus - tice will approve the word That bids the sin-ner live.

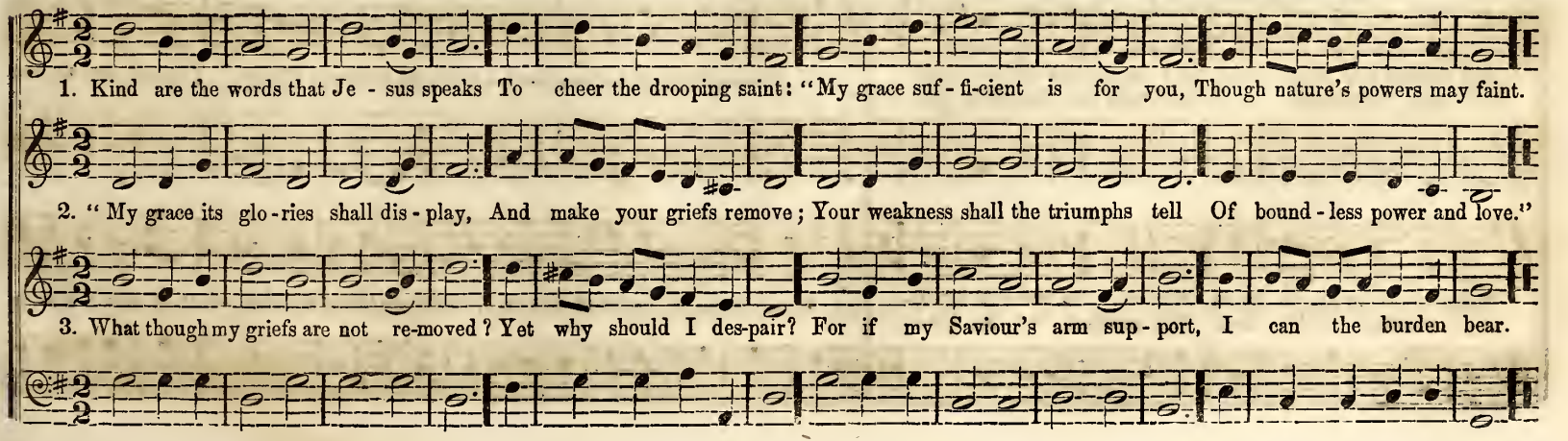
LEVEQUE. C. M. DOUBLE.



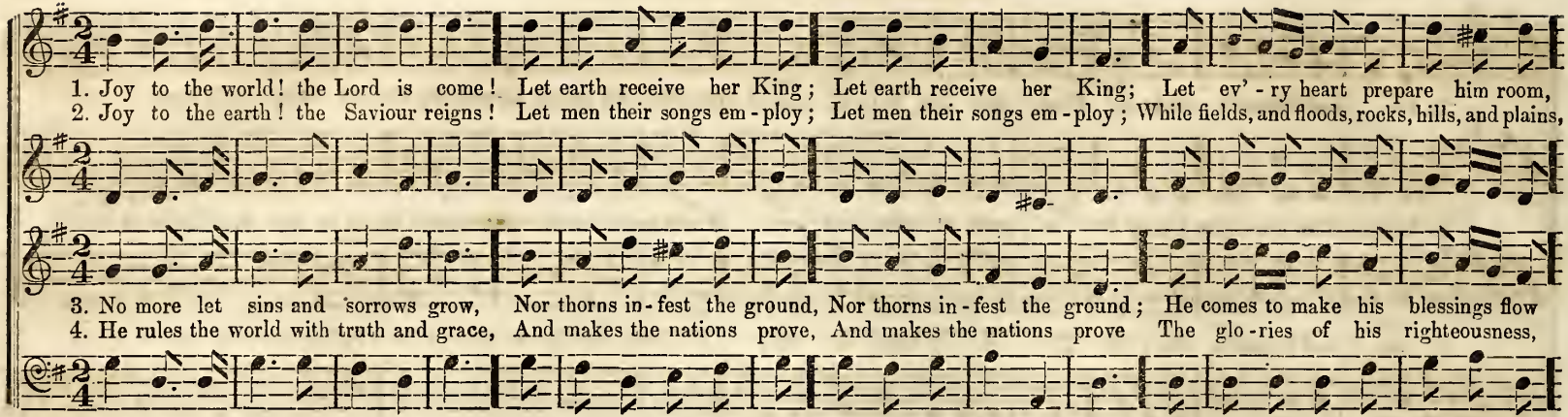
LILY. C. M. *



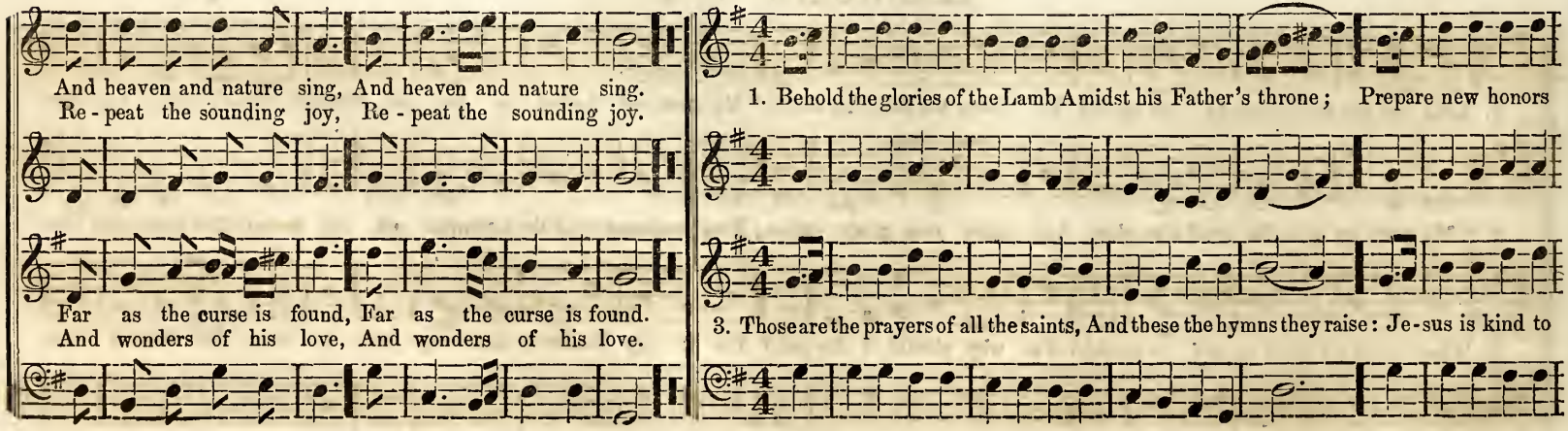
LEADWORTH. C. M. *



APPIUS. C. M. *

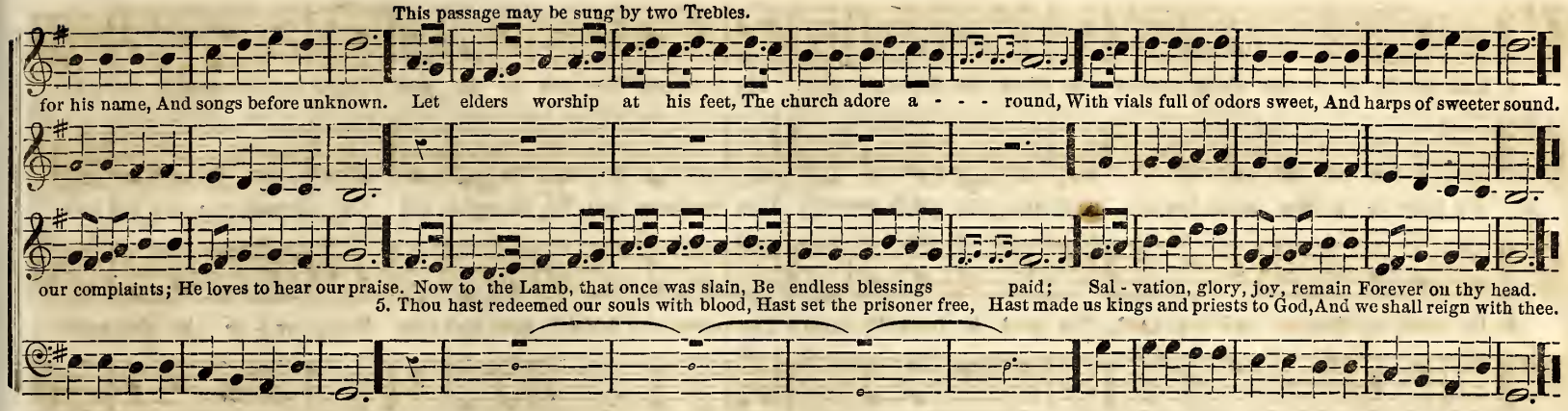


LONGFELLOW. C. M. Double. E. H.



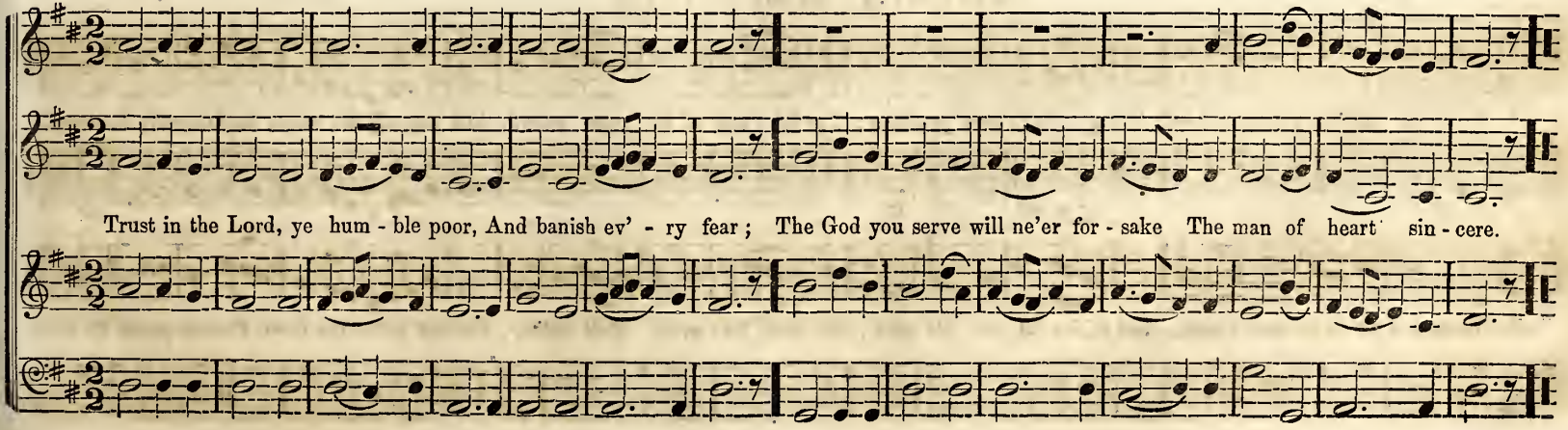
LONGFELLOW. CONCLUDED.

This passage may be sung by two Trebles.

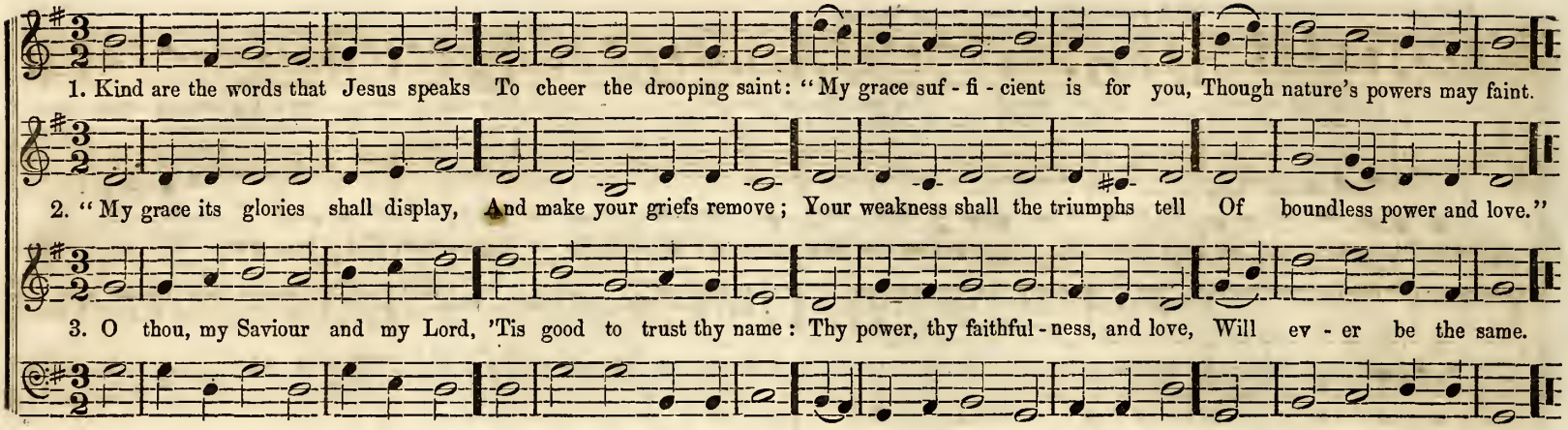


CLAYTON. C. M.

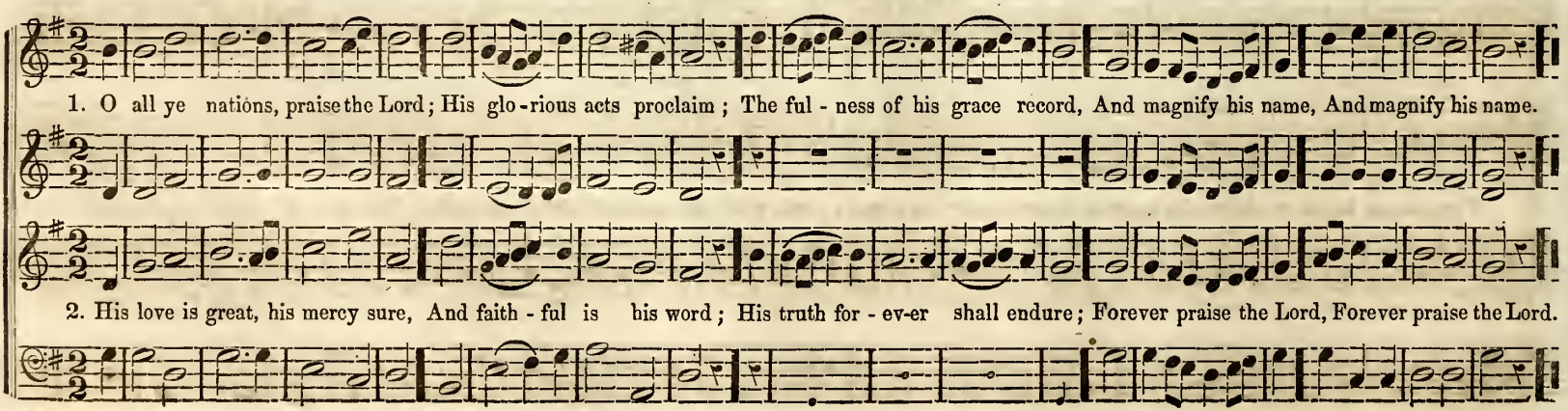
From "Songs of Sacred Praise."



LANGLOIS. C. M. *

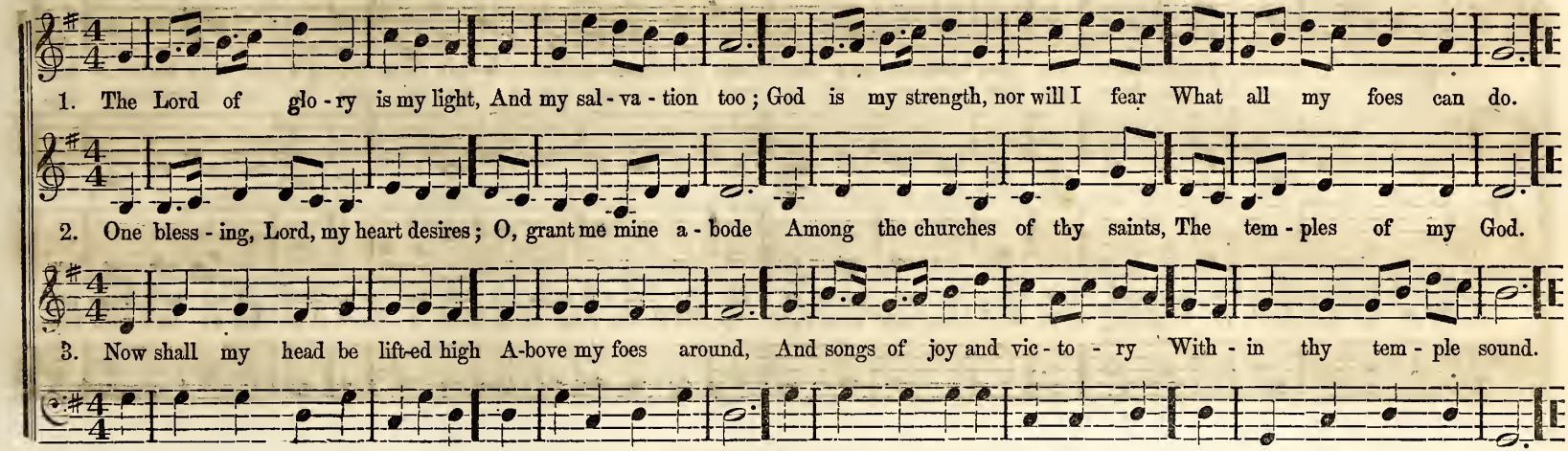


LAPOINT. C. M. *

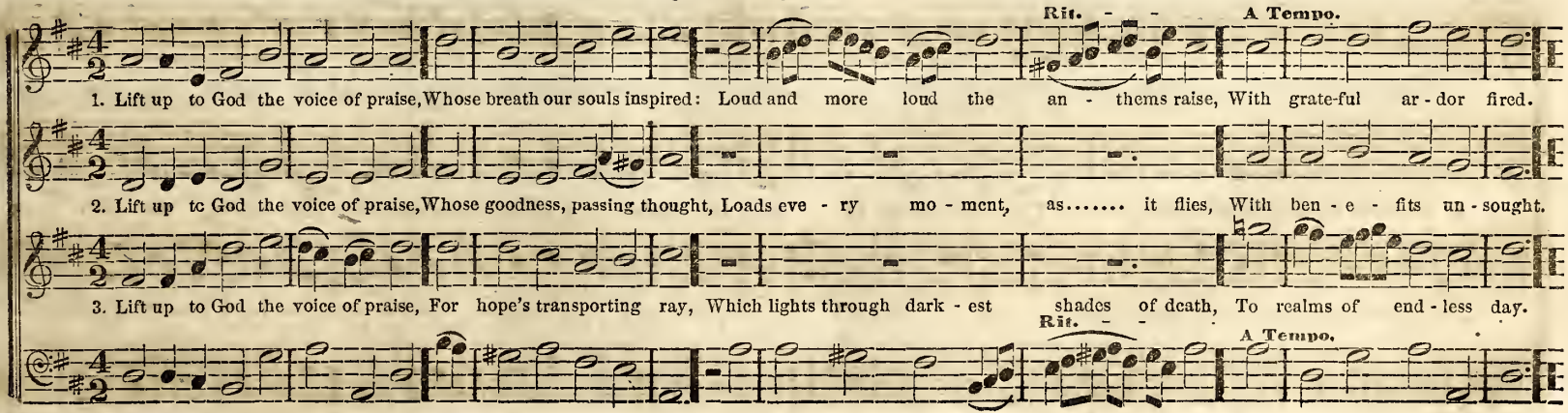


CLAUDIUS. C. M.

Melody in the Tenor, which may be sung by Treble voices.

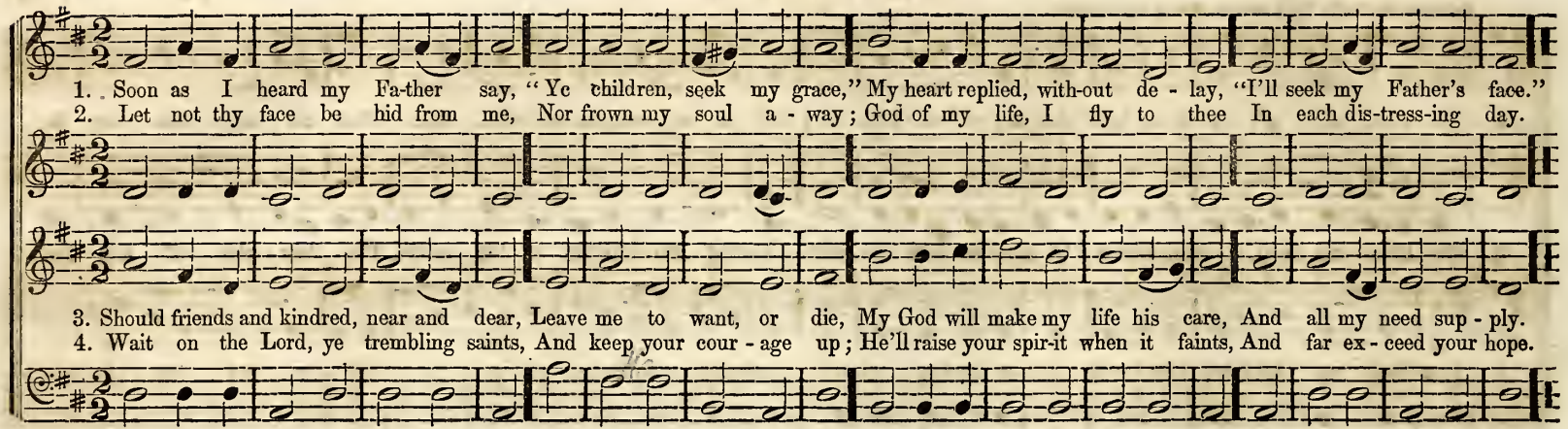


MALLORY. C. M. †



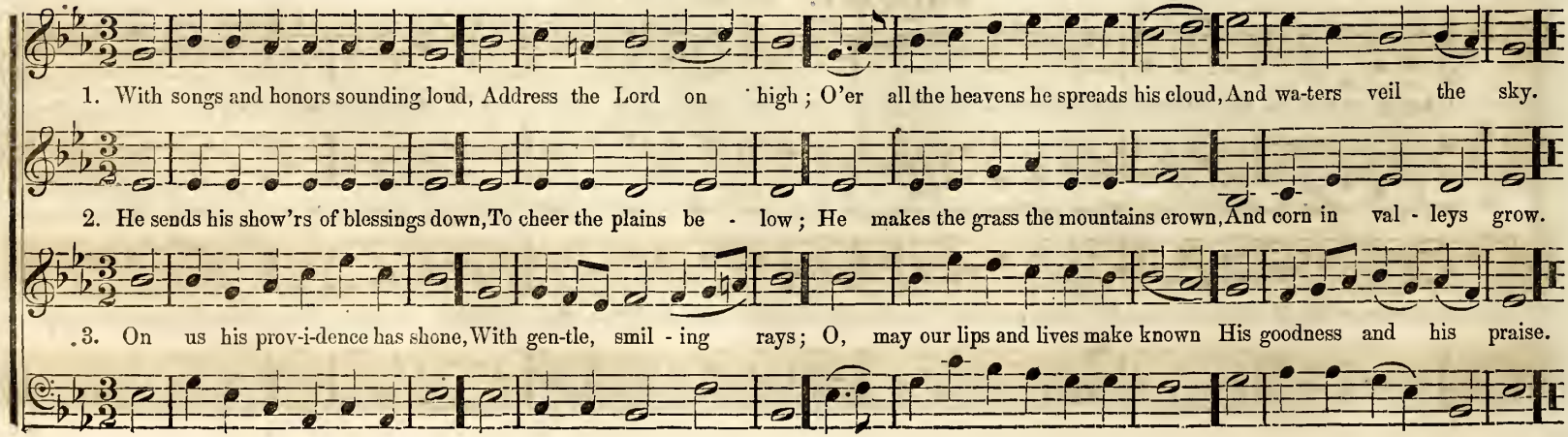
OTTO. C. M.

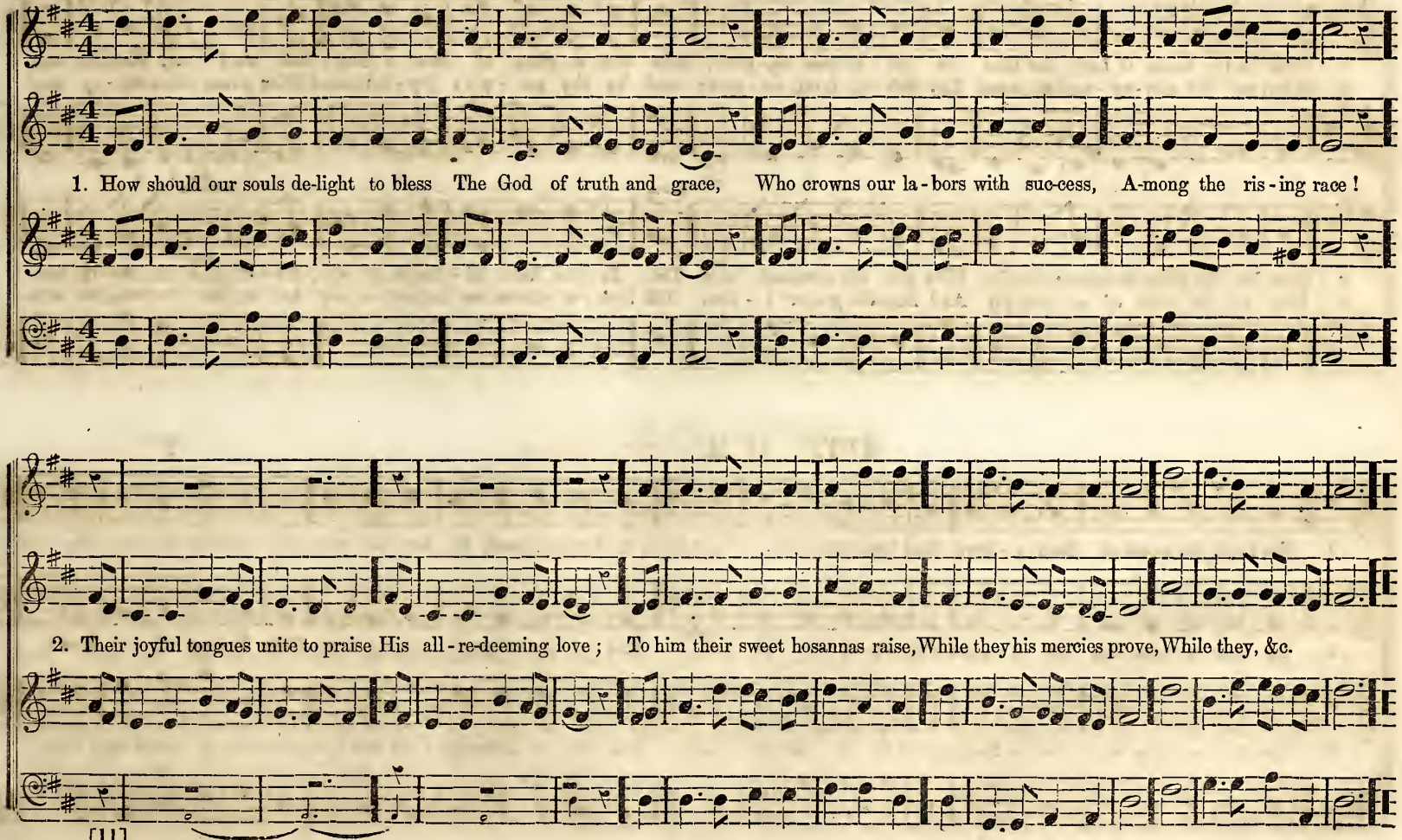
E. HAMILTON.



BLESSING. C. M.

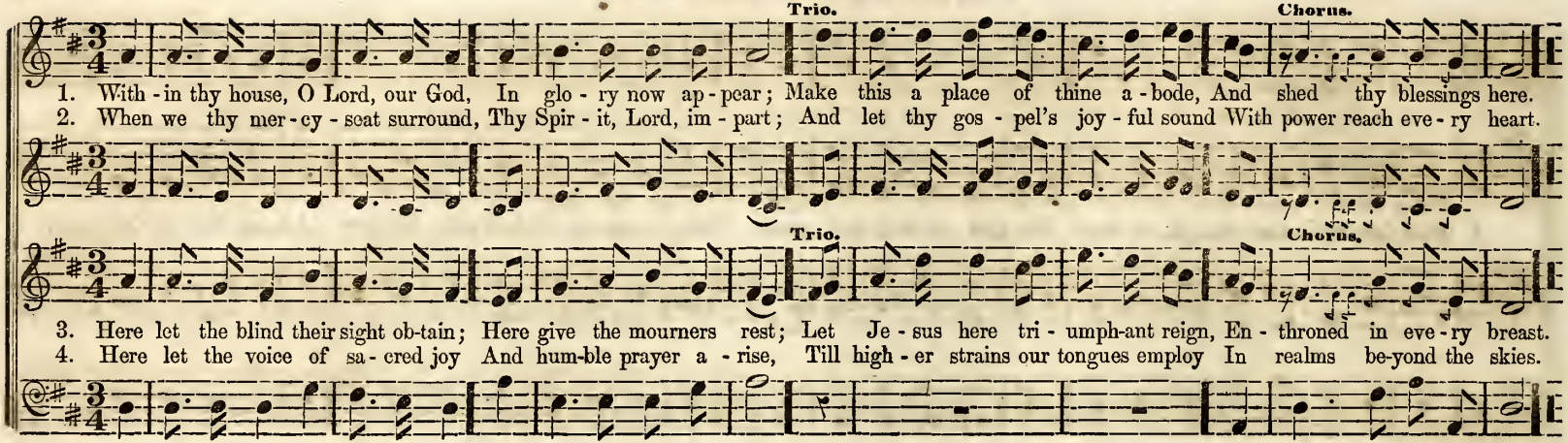
*



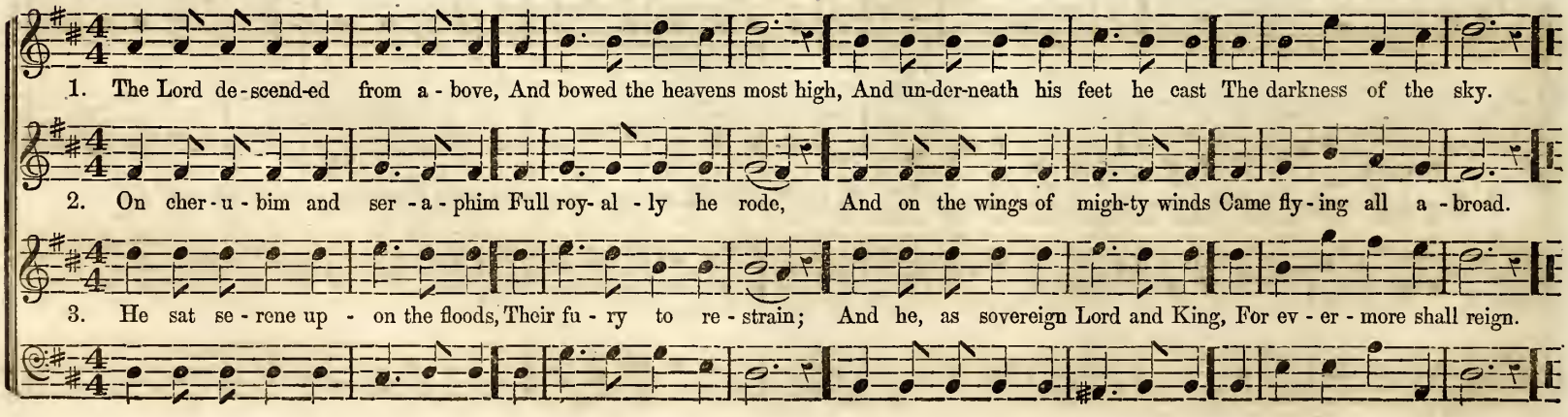

1. How should our souls de-light to bless The God of truth and grace, Who crowns our la-bors with suc-cess, A-mong the ris-ing race!
2. Their joyful tongues unite to praise His all-re-deeming love; To him their sweet hosannas raise, While they his mercies prove, While they, &c.

MARTIN. C. M.

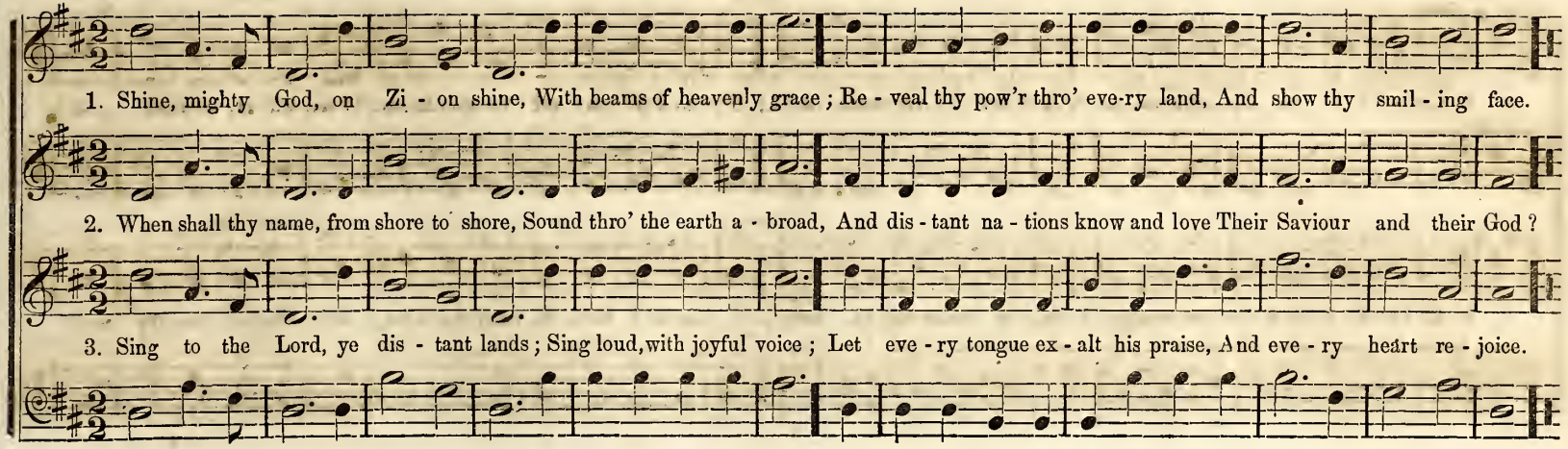
E. HAMILTON. 1840.



METZ. C. M. †

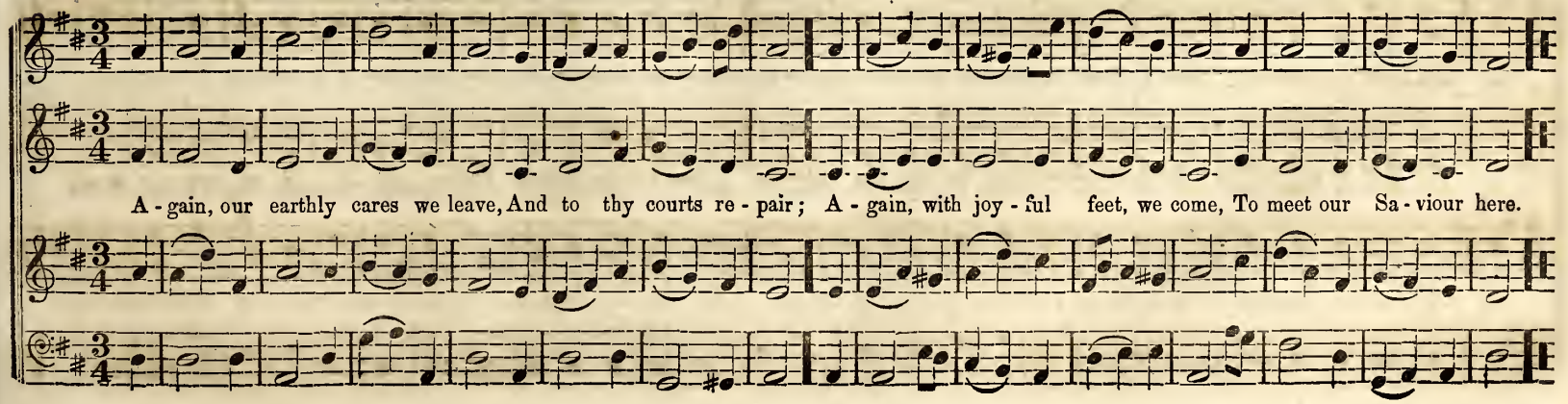


PSALMIST. C. M.



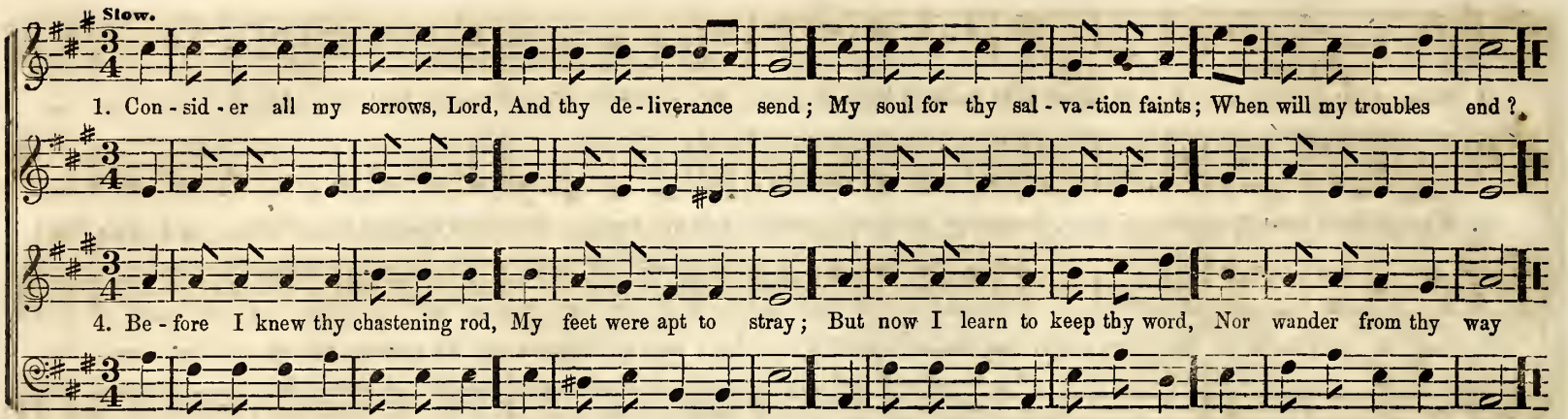
DAVIS. C. M.

E. H.



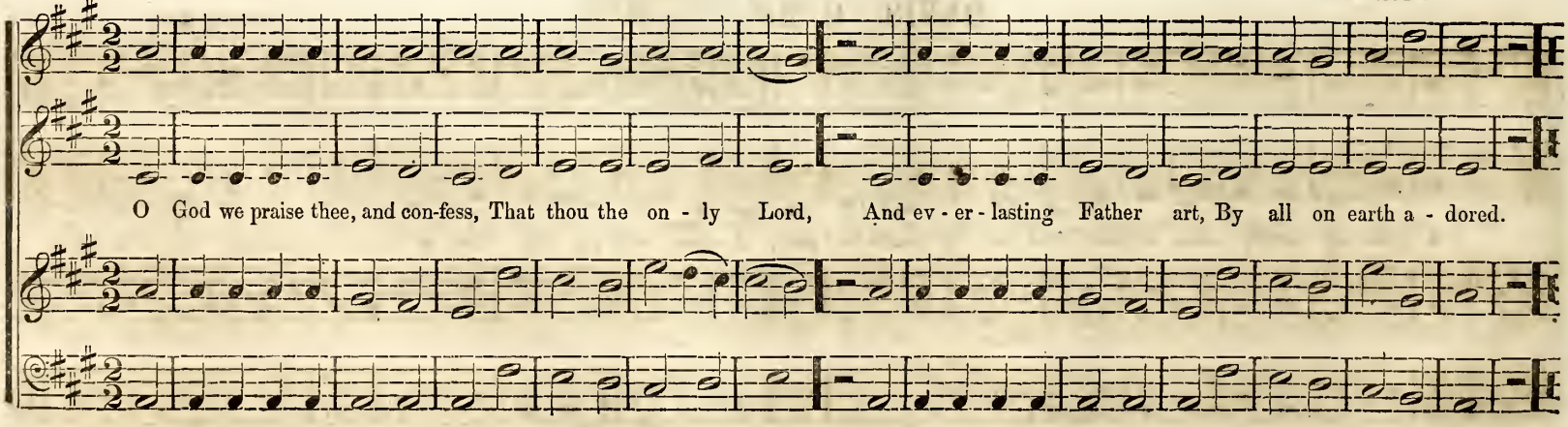
MIRATI. C. M.

E. H.

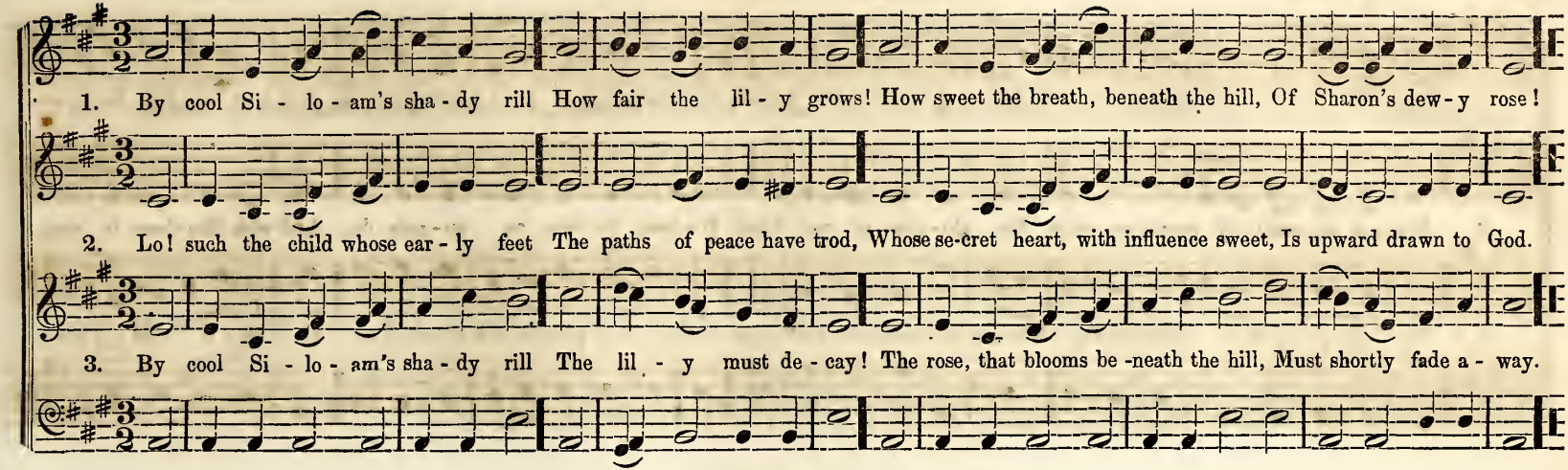


WALSINGHAM. C. M.

HEATHCOTE.

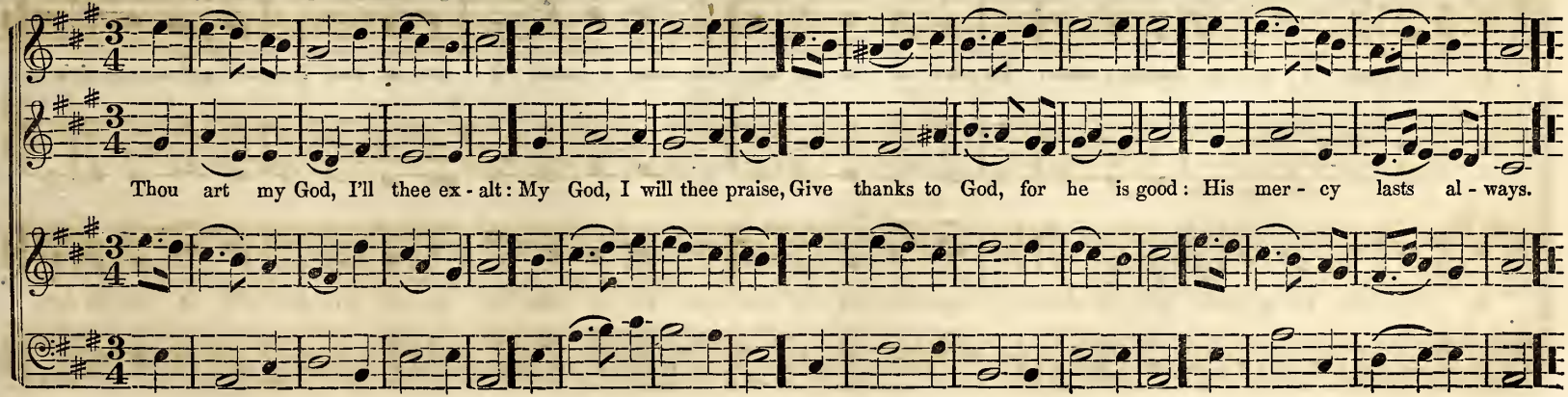


MEL. C. M.



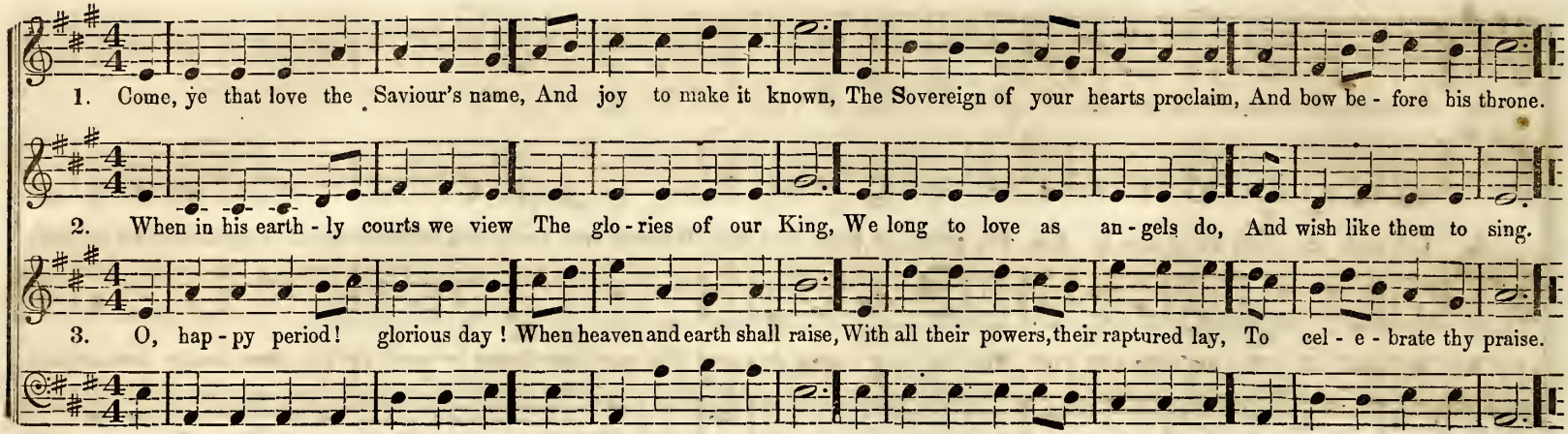
BISHOPTHORPE. C. M.

ENGLISH TUNE.



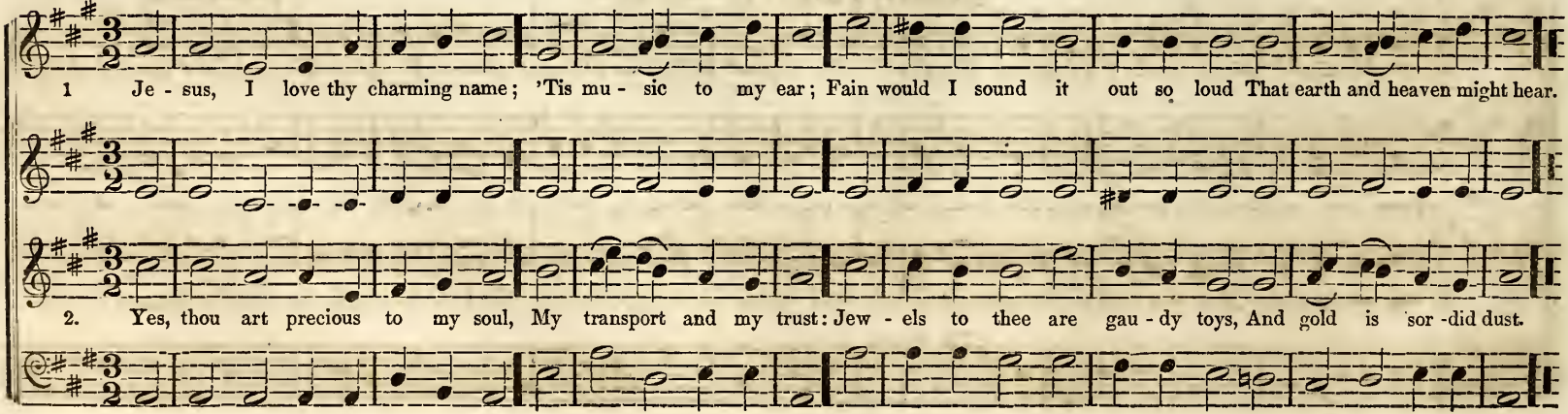
FAUNCE. C. M.

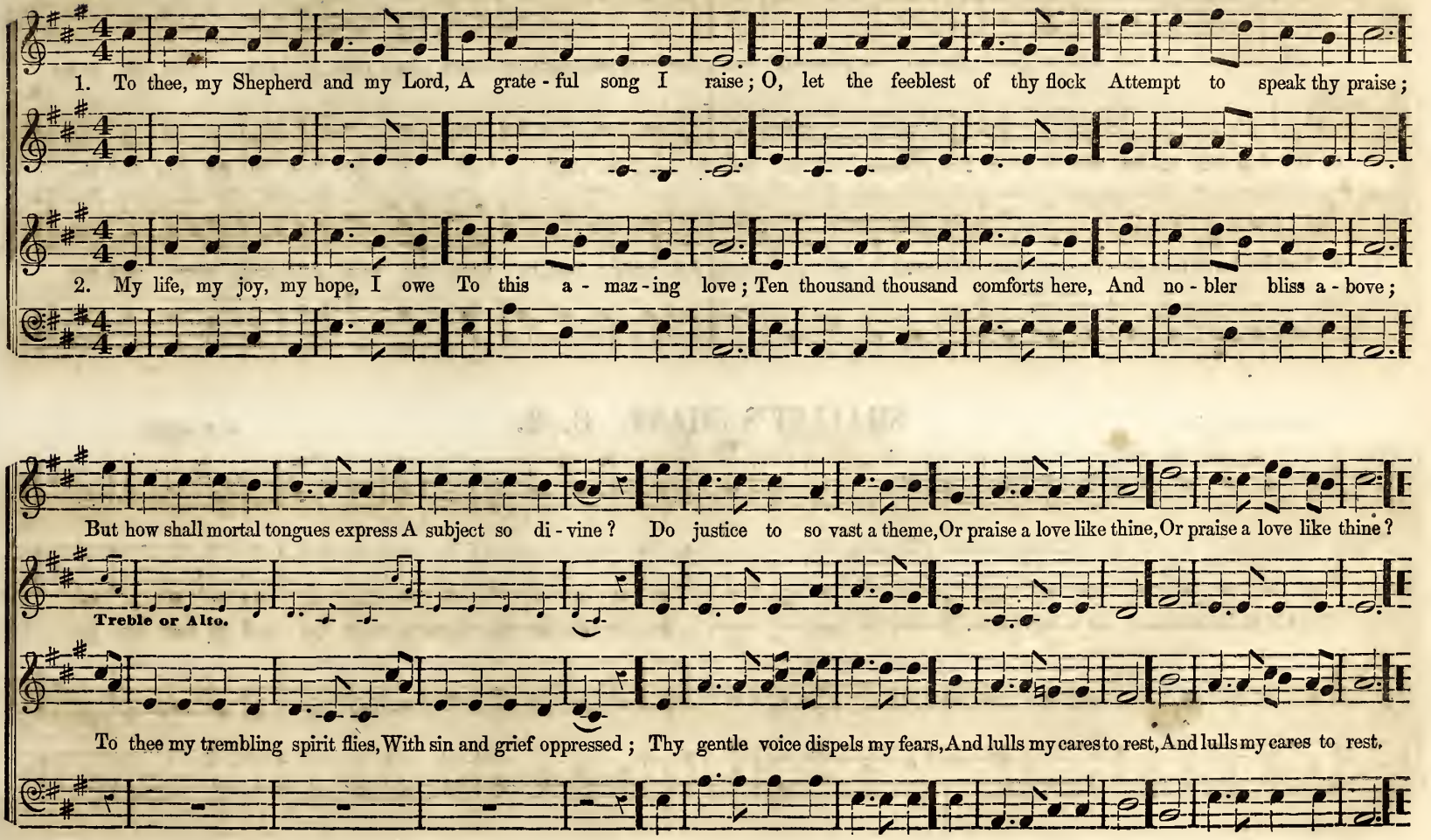
GERMAN



CARINA. C. M.

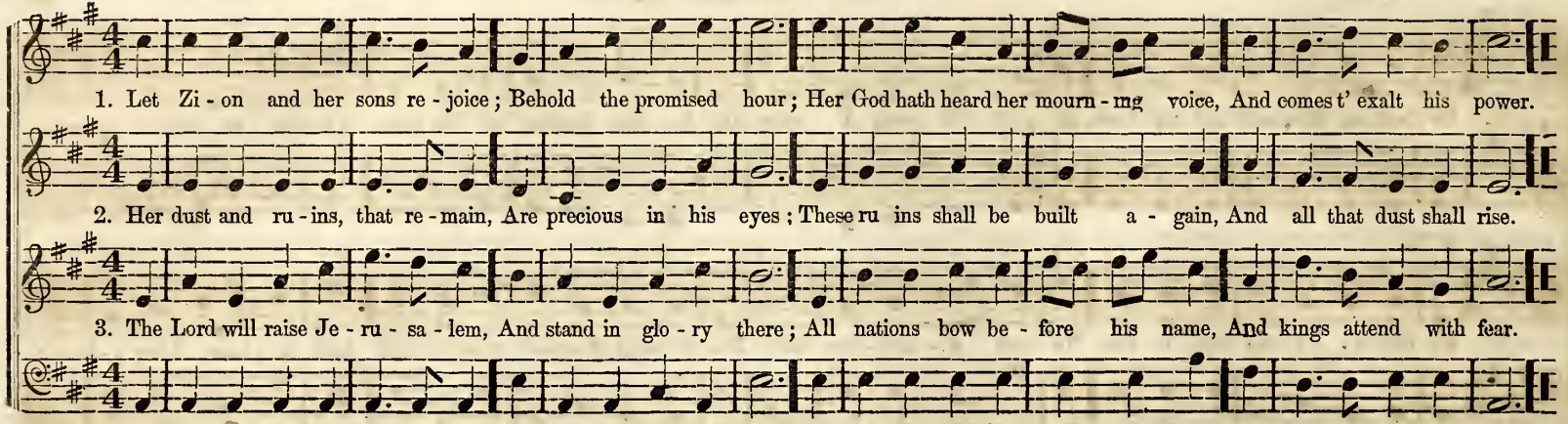
†




1. To thee, my Shepherd and my Lord, A grate - ful song I raise; O, let the feeblest of thy flock Attempt to speak thy praise;
2. My life, my joy, my hope, I owe To this a - maz - ing love; Ten thousand thousand comforts here, And no - bler bliss a - bove;
But how shall mortal tongues express A subject so di - vine? Do justice to so vast a theme, Or praise a love like thine, Or praise a love like thine?
Treble or Alto.
To thee my trembling spirit flies, With sin and grief oppressed; Thy gentle voice dispels my fears, And lulls my cares to rest, And lulls my cares to rest.

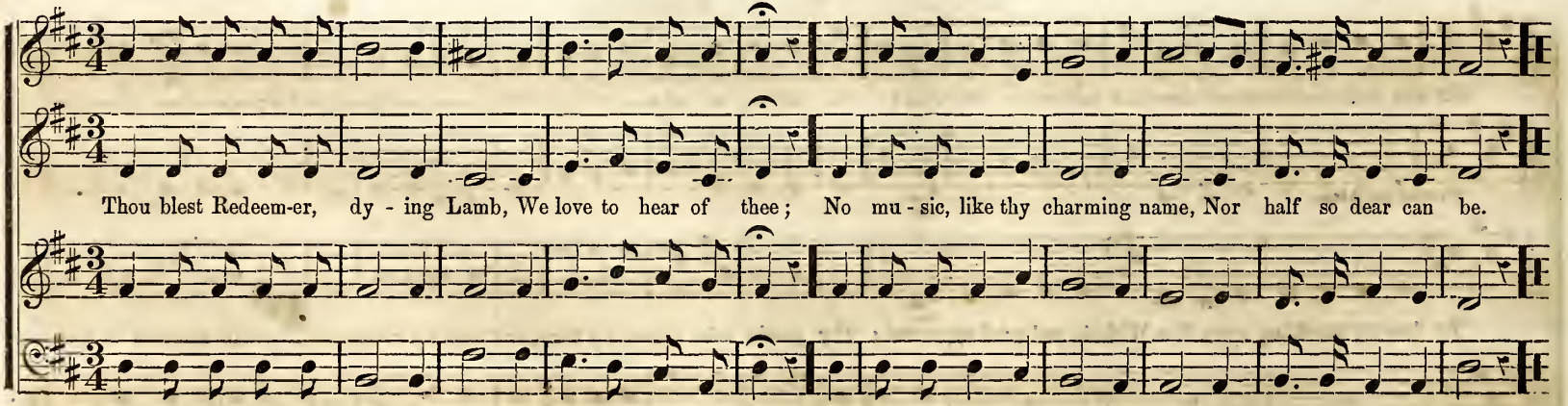
SOVEREIGN. C. M.

GERMAN.



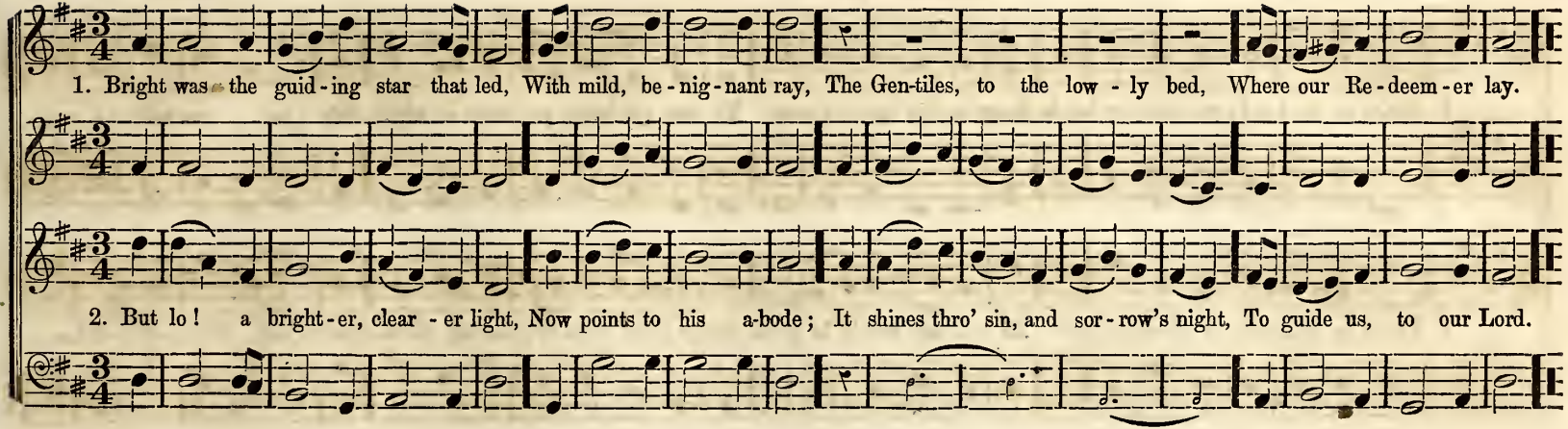
SMALLEY'S CHANT. C. M.

A. S. ALLEN.



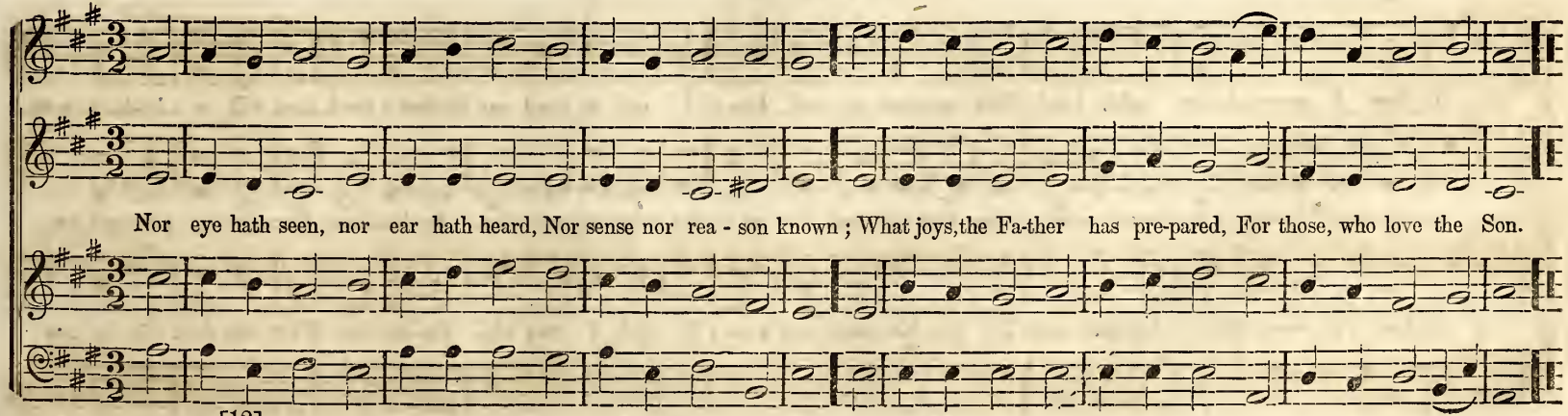
AVENA. C. M.

"...red Praise."
E. H. 1845.

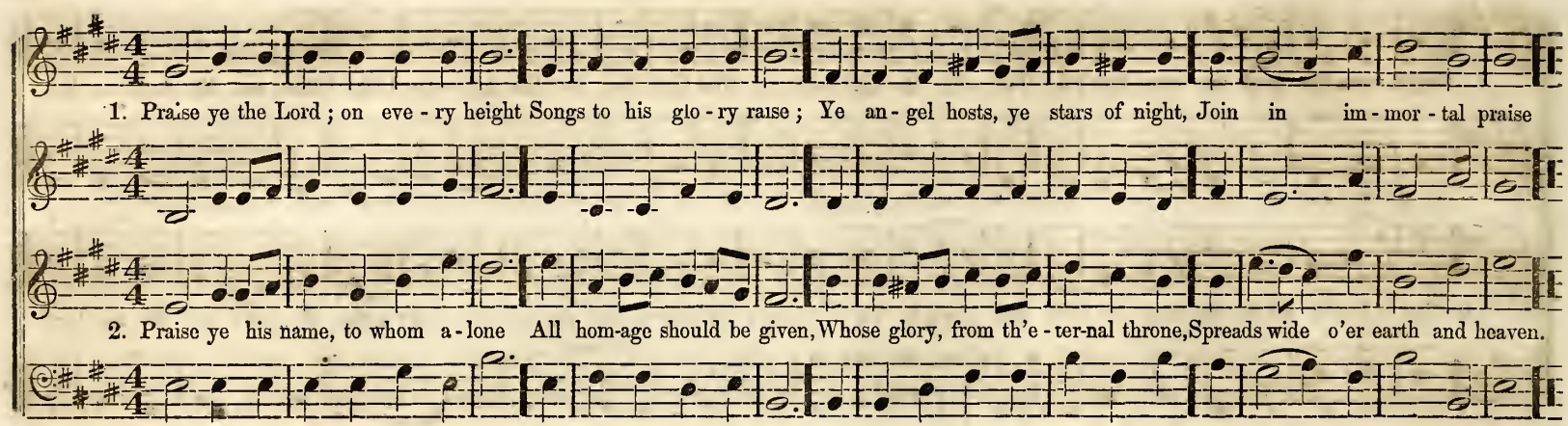


HUTCHINSON. C. M.

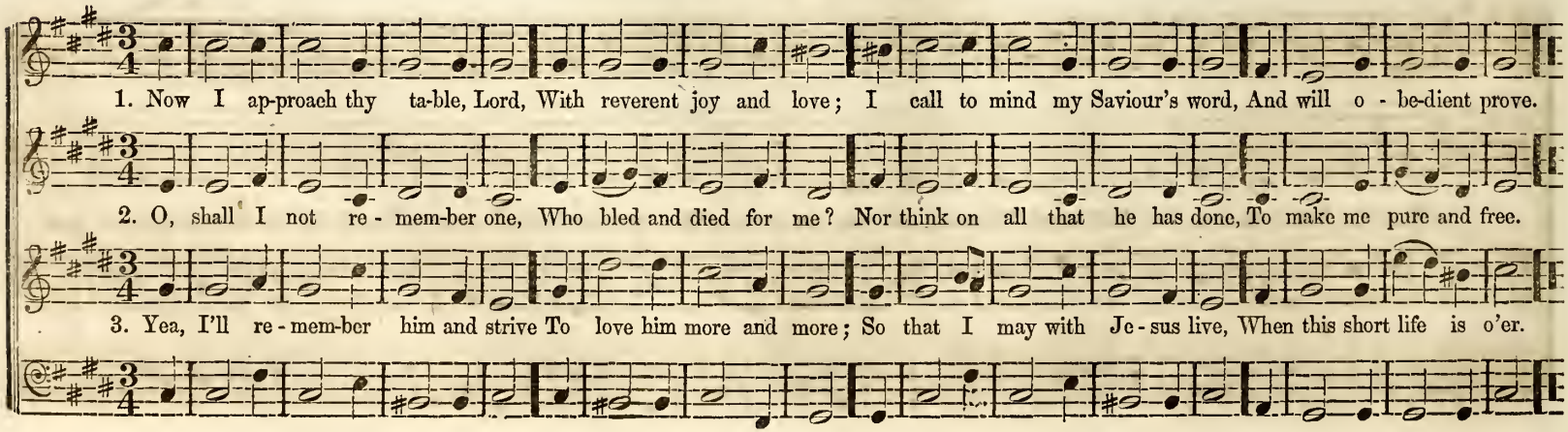
"Songs of Sac. Praise."
E. H.



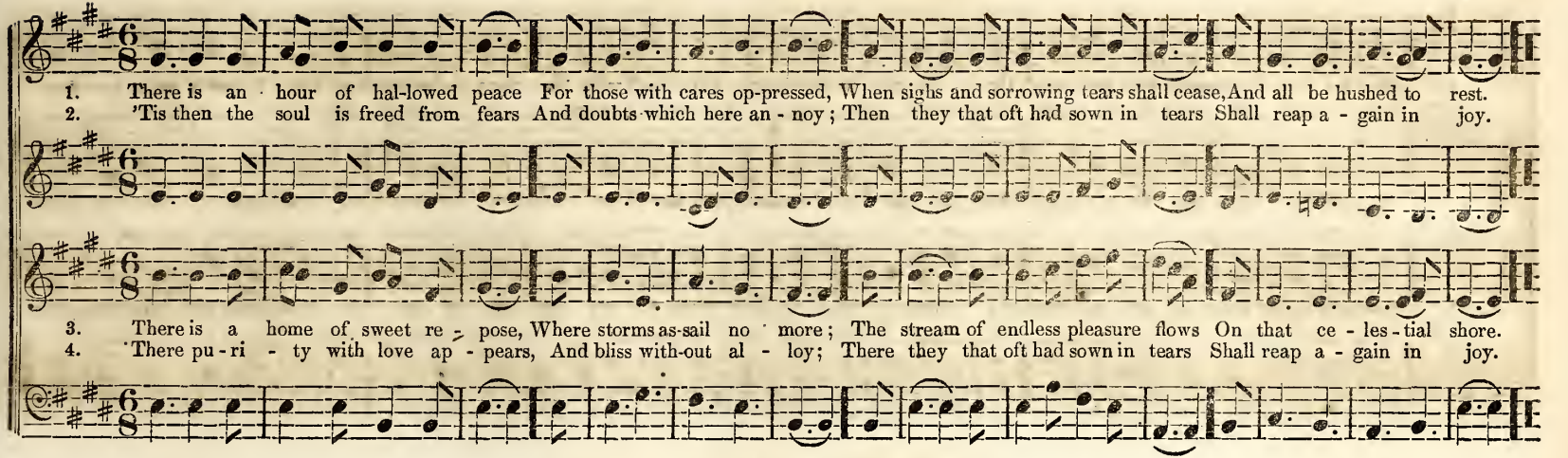
FIRE. C. M. *



PARISH. C. M. †

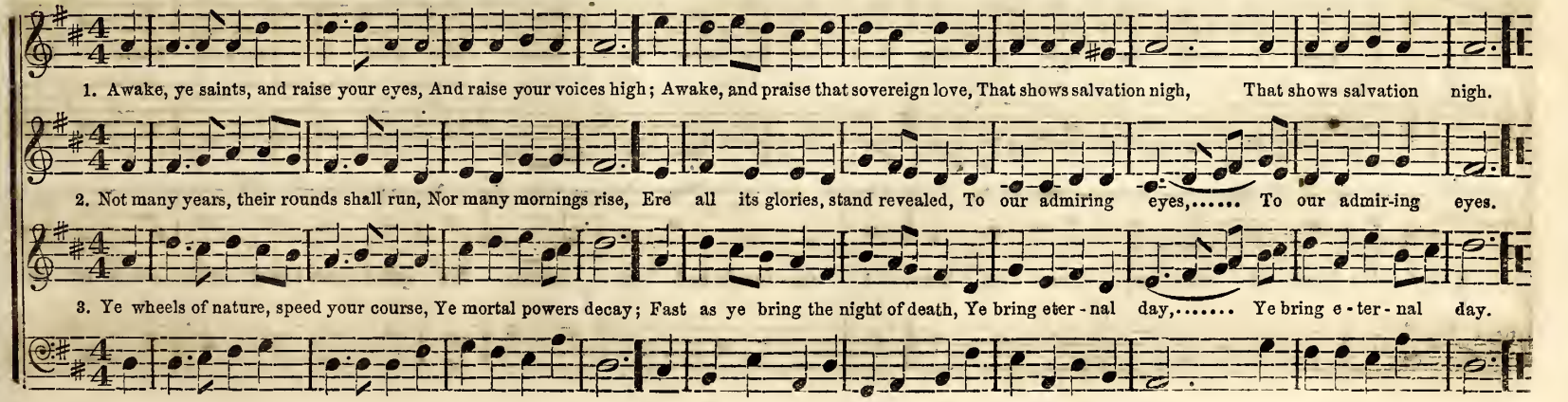


PURITY. C. M.

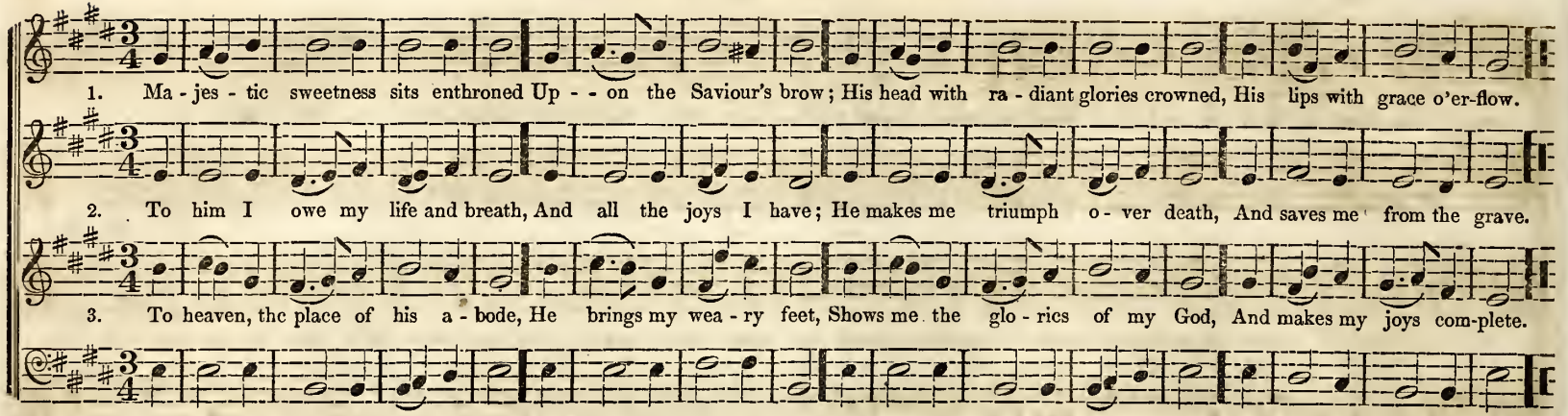


SWIFT. C. M.

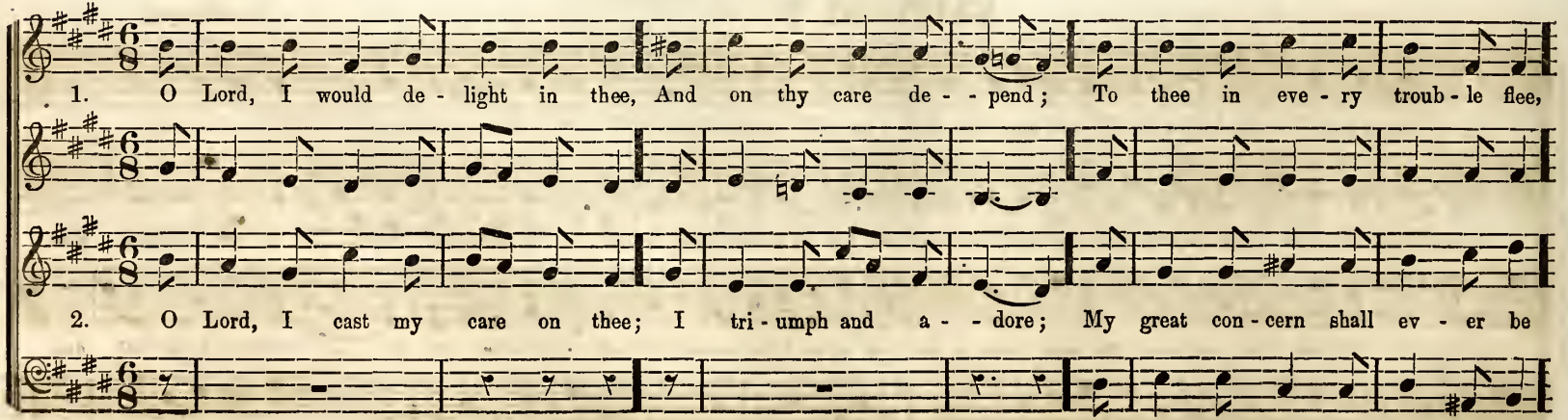
E. HAMILTON.



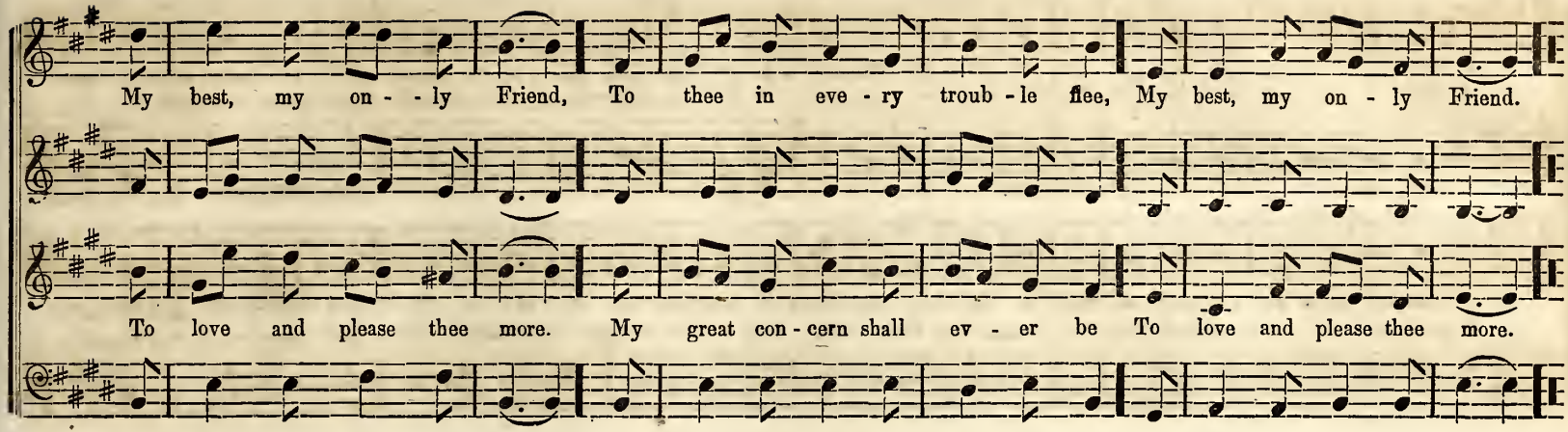
STERNDALE. C. M.



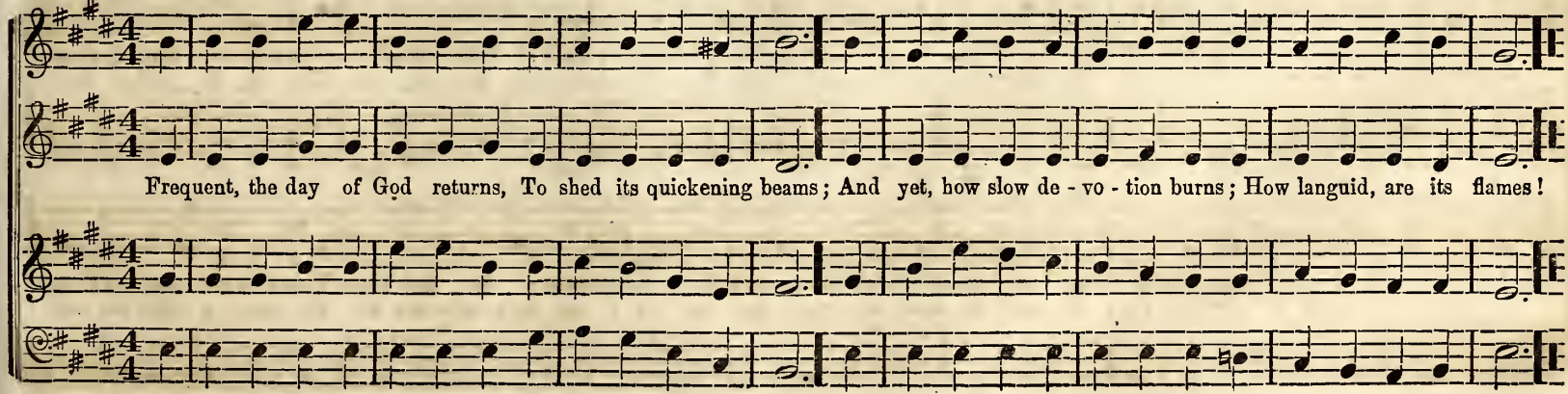
FRIEND. C. M.



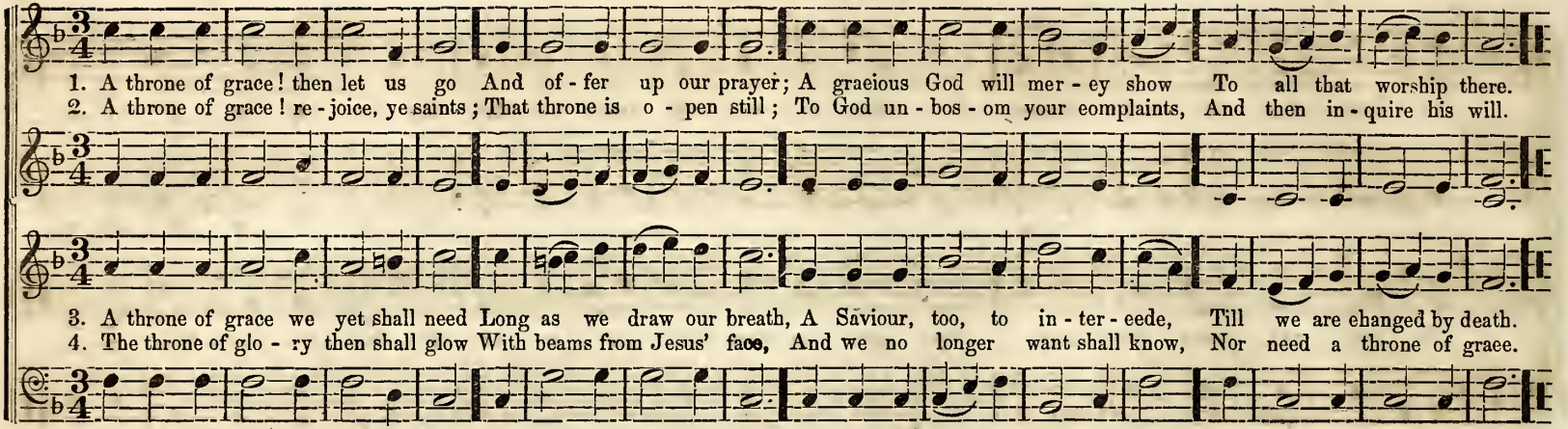
FRIEND. C. M. (Concluded.)



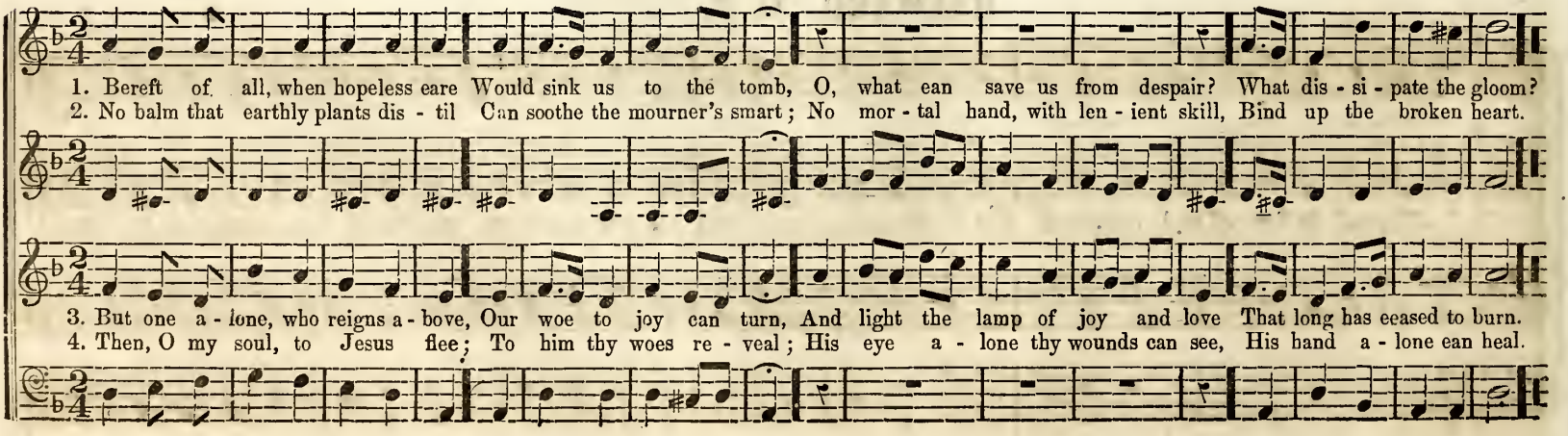
HAYWARD. C. M. *



QUIETUDE. C. M. *

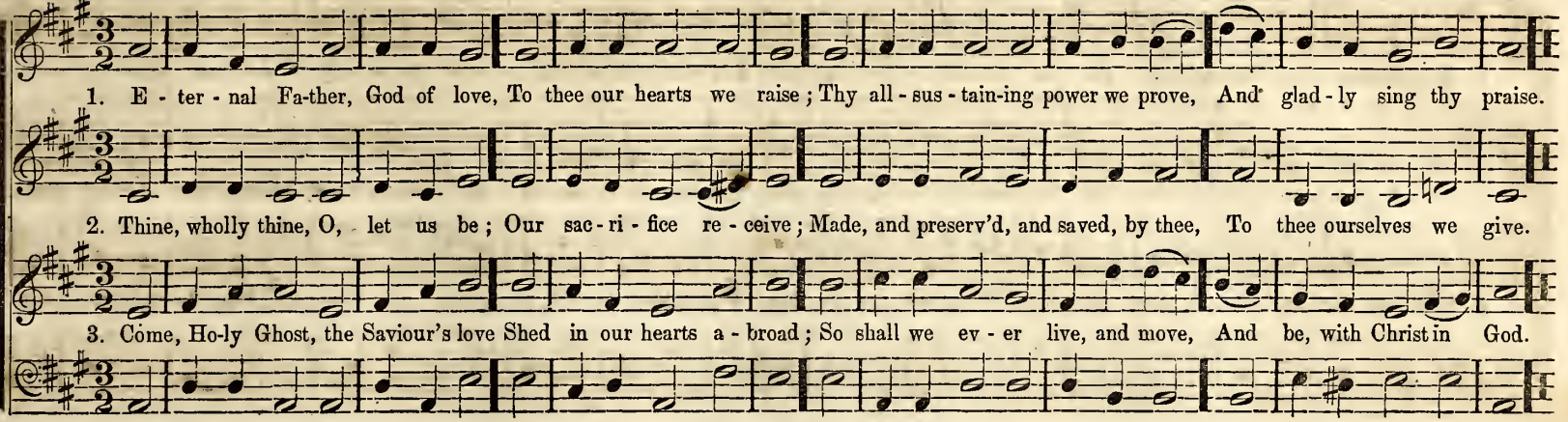


BALM. C. M. *



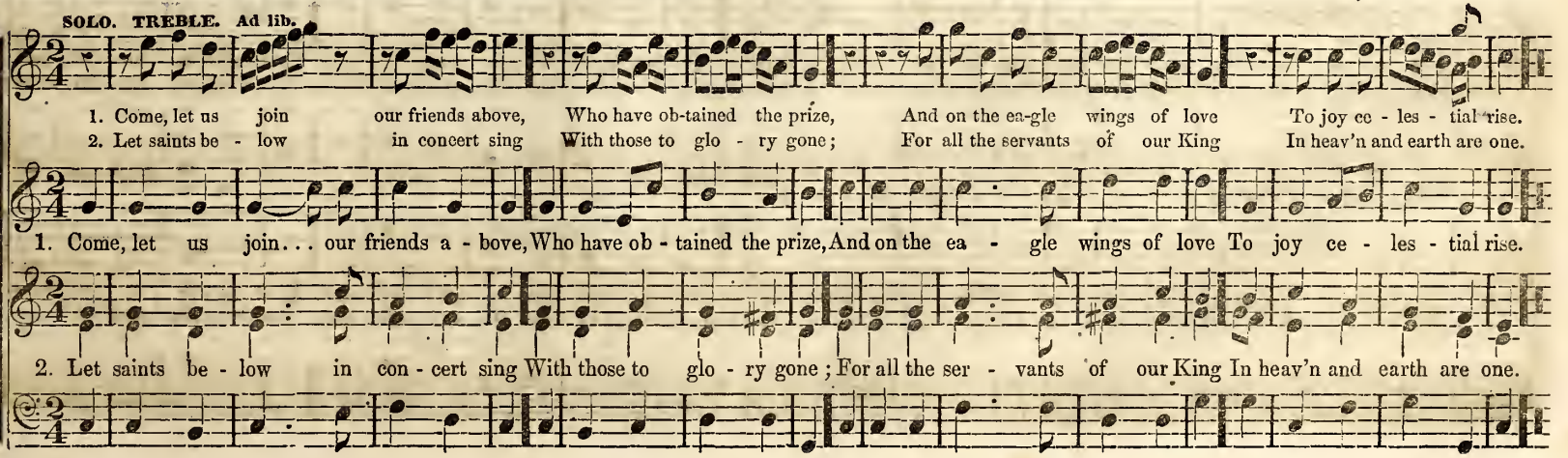
BRINLEY. C. M.

F. E.

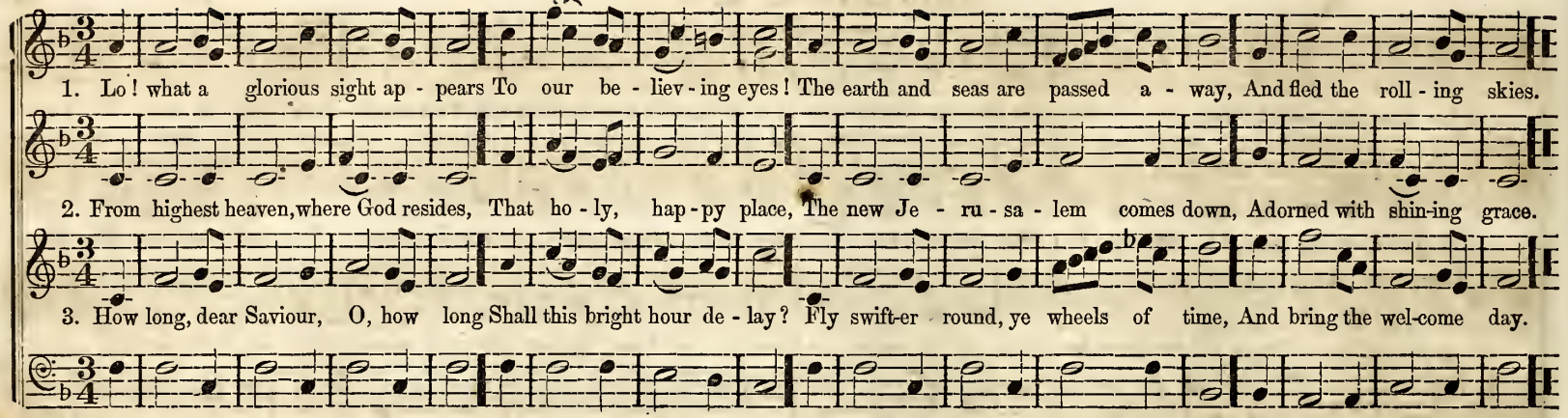


CONCERT. C. M.

*

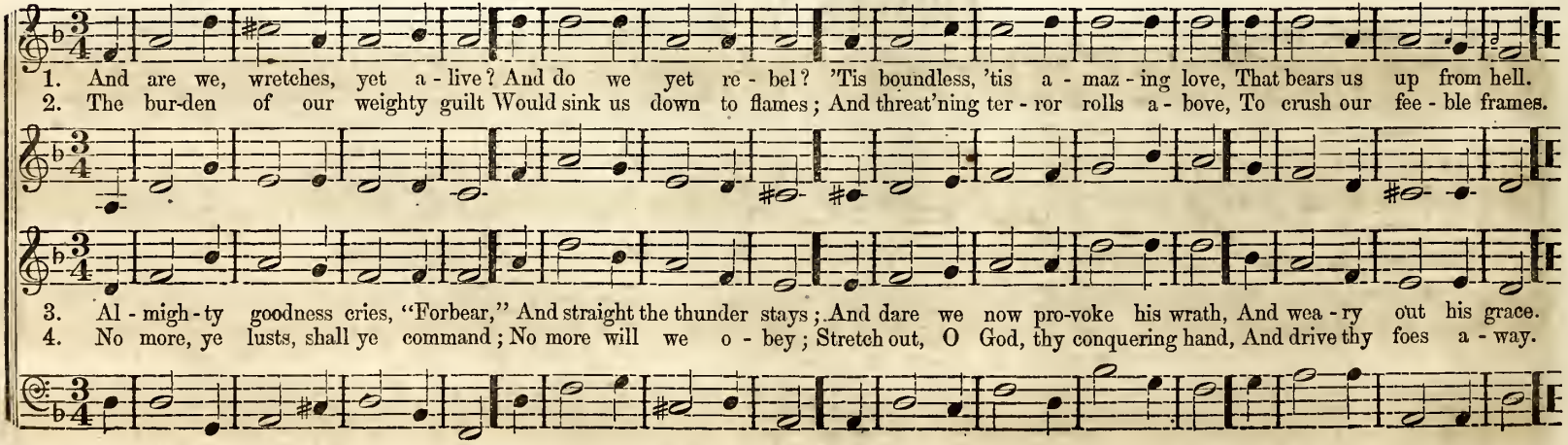


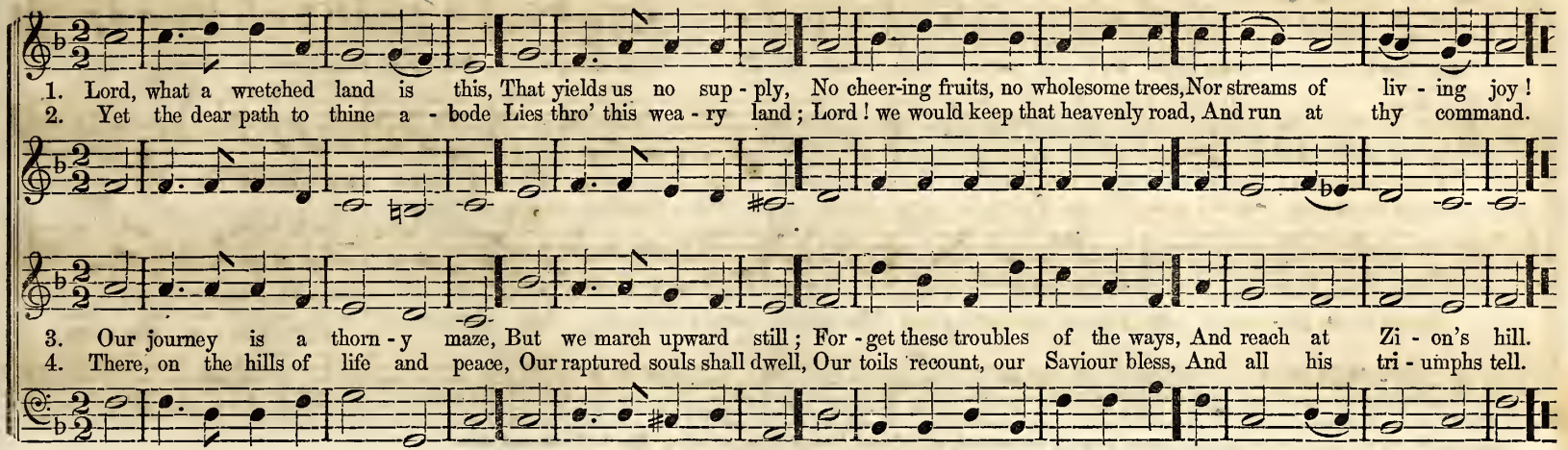
CIRCLE. C. M. *



FORBEARANCE. C. M. †

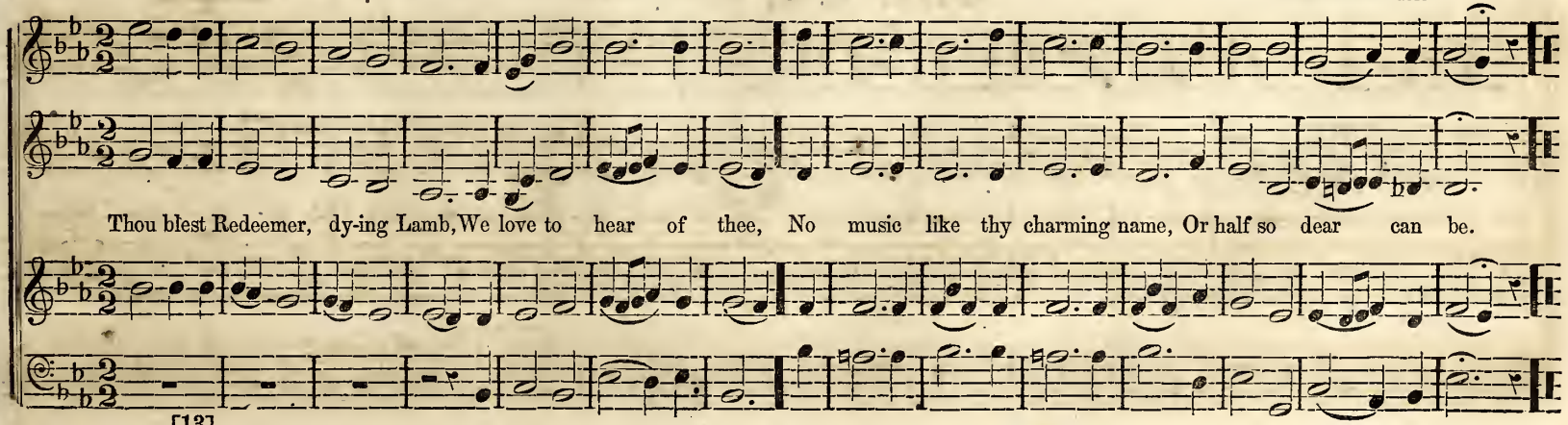
This may be sung in equal notes, 2-4 or 2-2.





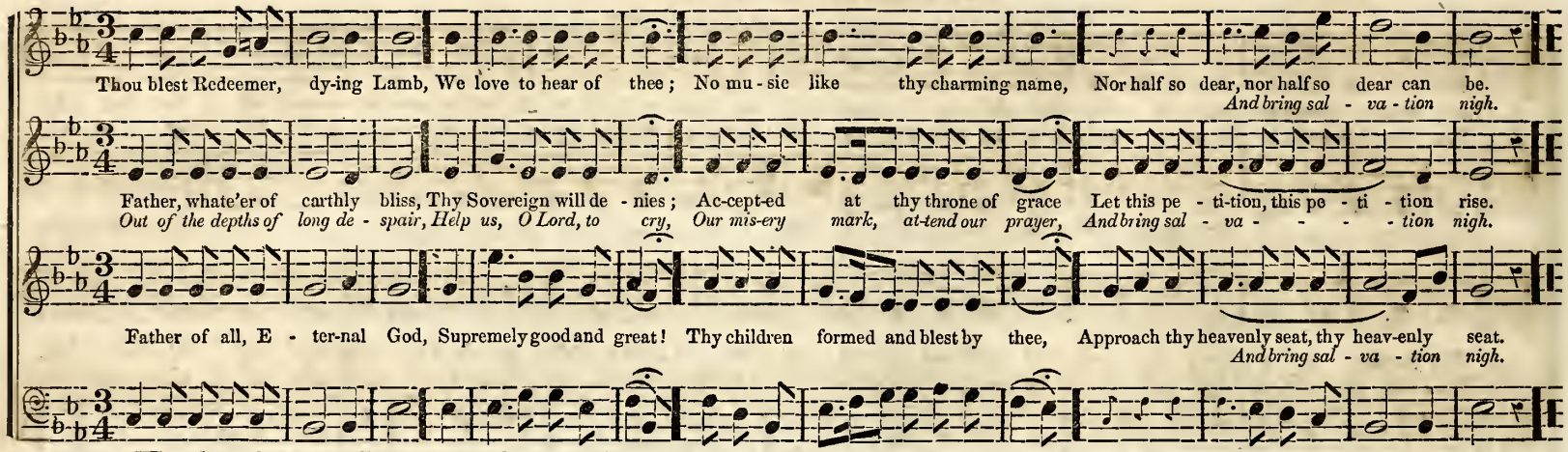
EASTCOTT. C. M.

From "Songs of Sacred Praise."
E. HAMILTON. 1845.



PERRY'S CHANT. C. M.

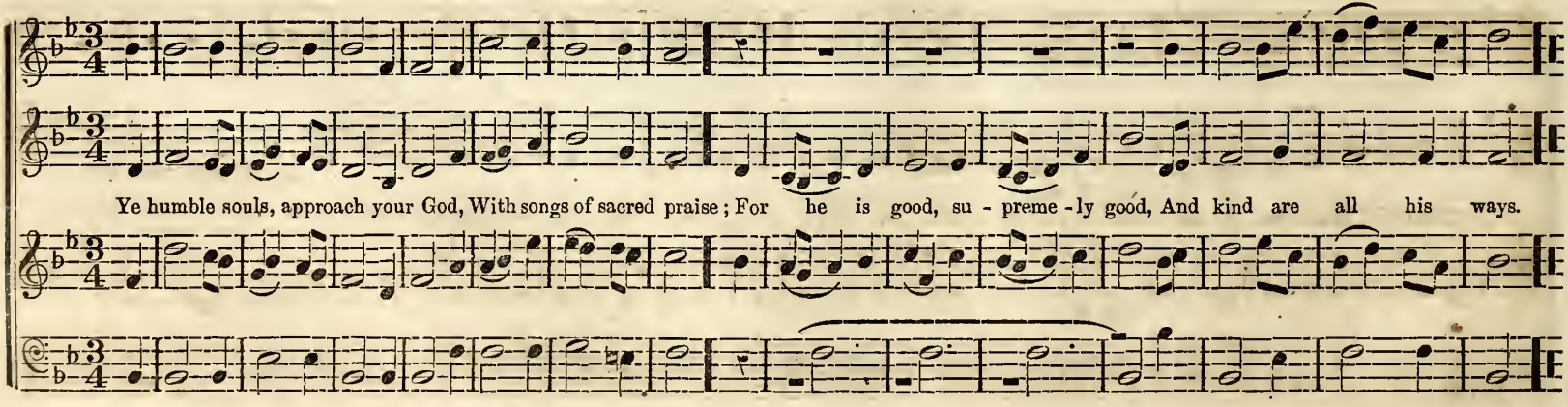
E. HAMILTON.

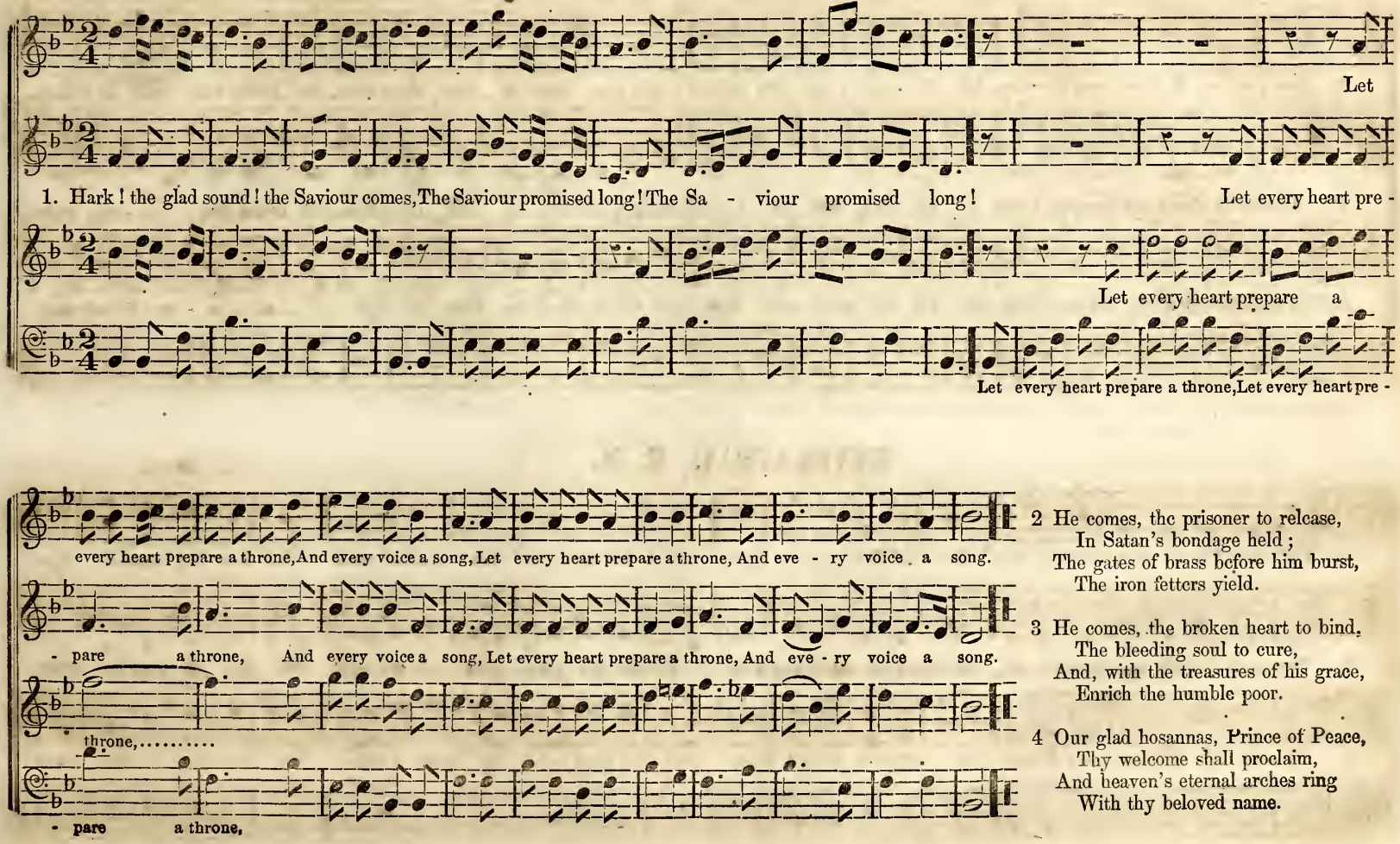


NOTE.—*Where the words of the last line cannot properly be repeated, omit the small notes and use the long Slur in Treble and Alto.*

ASTER. C. M.

WM. SUMNER.



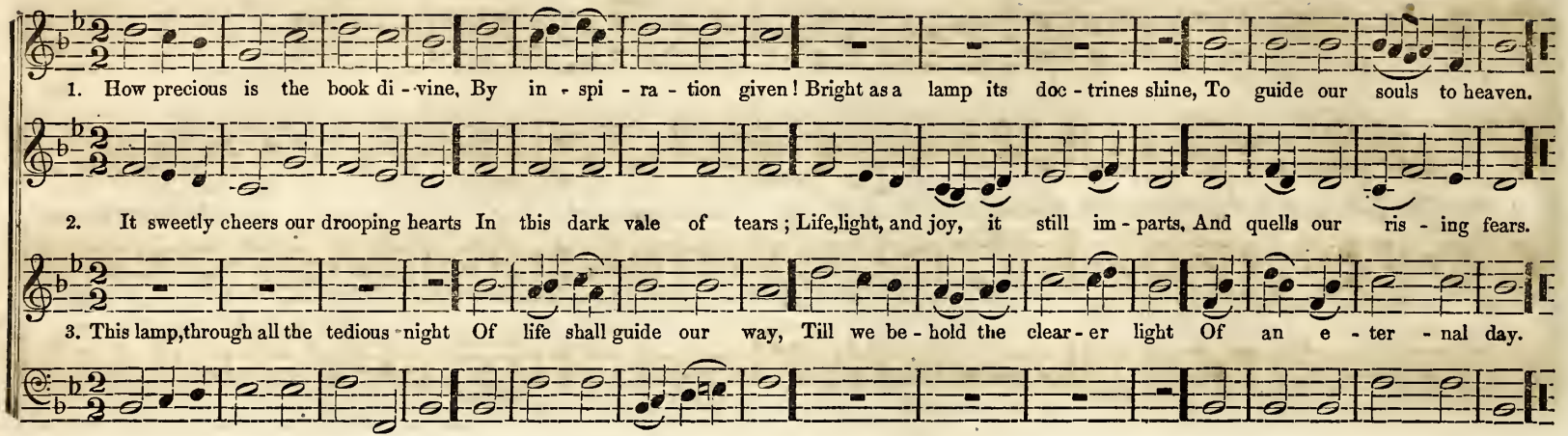


2 He comes, the prisoner to release,
In Satan's bondage held;
The gates of brass before him burst,
The iron fetters yield.

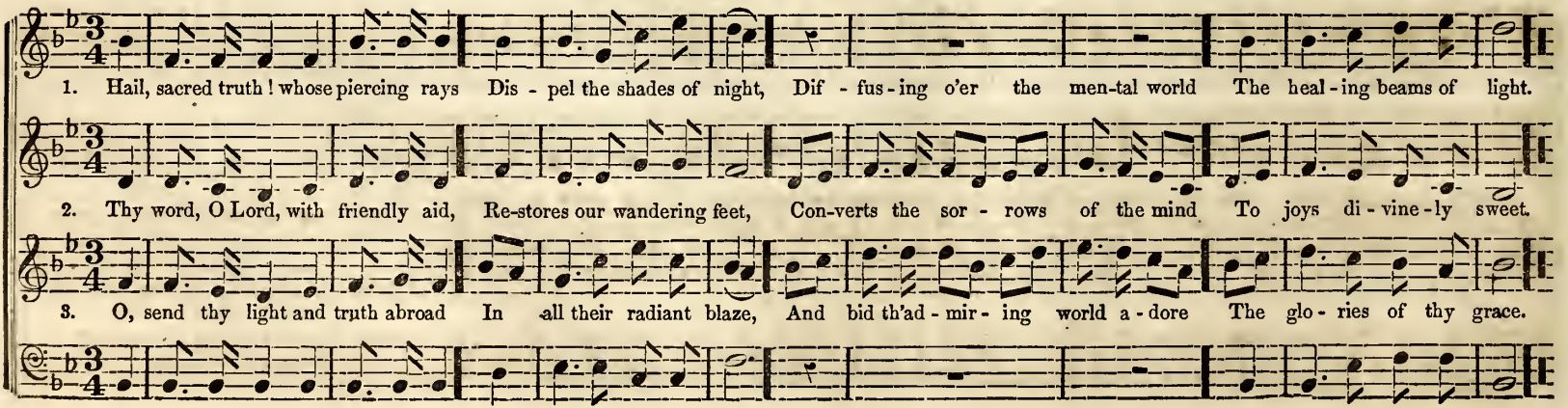
3 He comes, the broken heart to bind,
The bleeding soul to cure,
And, with the treasures of his grace,
Enrich the humble poor.

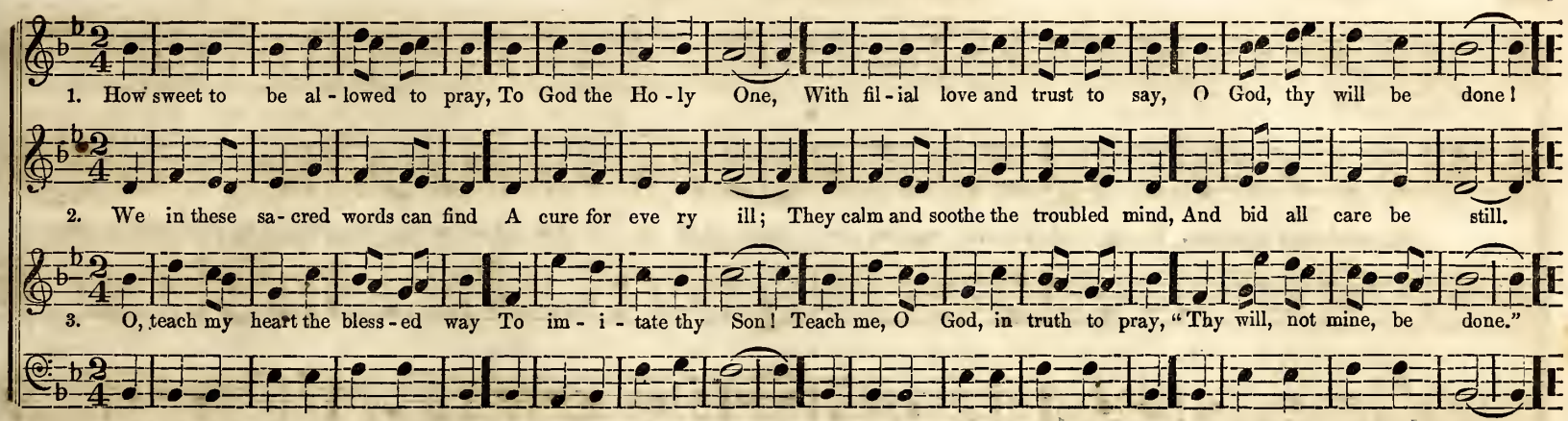
4 Our glad hosannas, Prince of Peace,
Thy welcome shall proclaim,
And heaven's eternal arches ring
With thy beloved name.

INSPIRATION. C. M. *



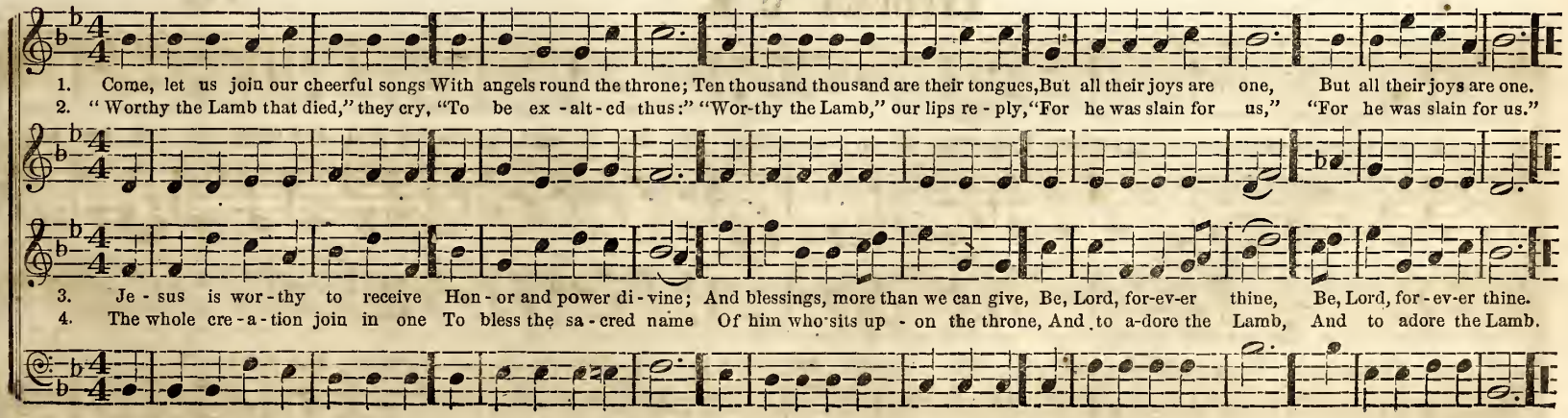
REVELATION. C. M. *





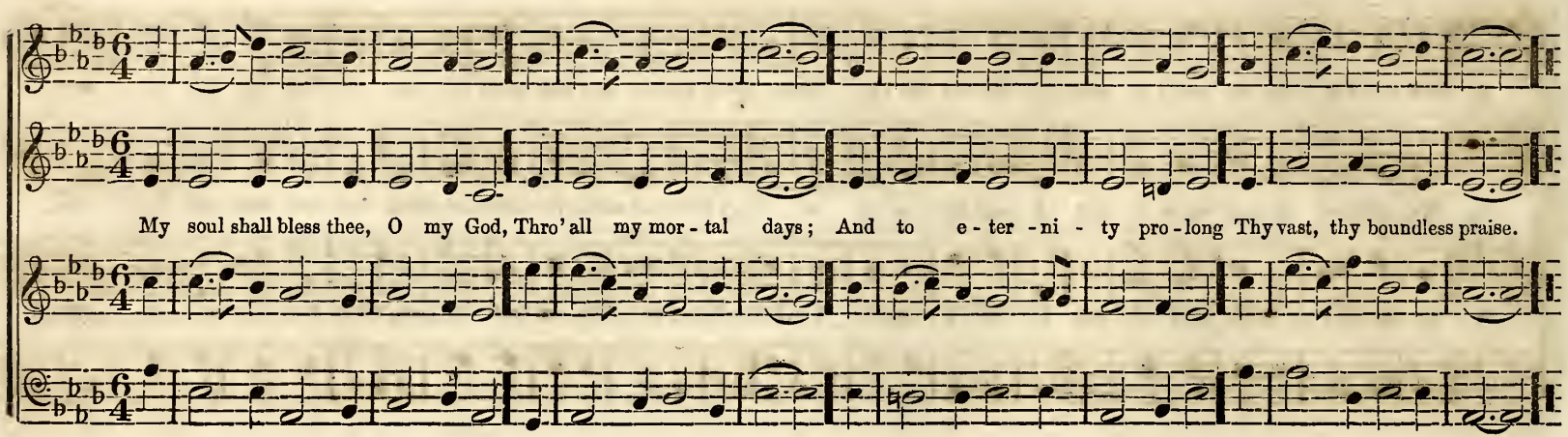
SERAPH. C. M.

From CHERUBINI.



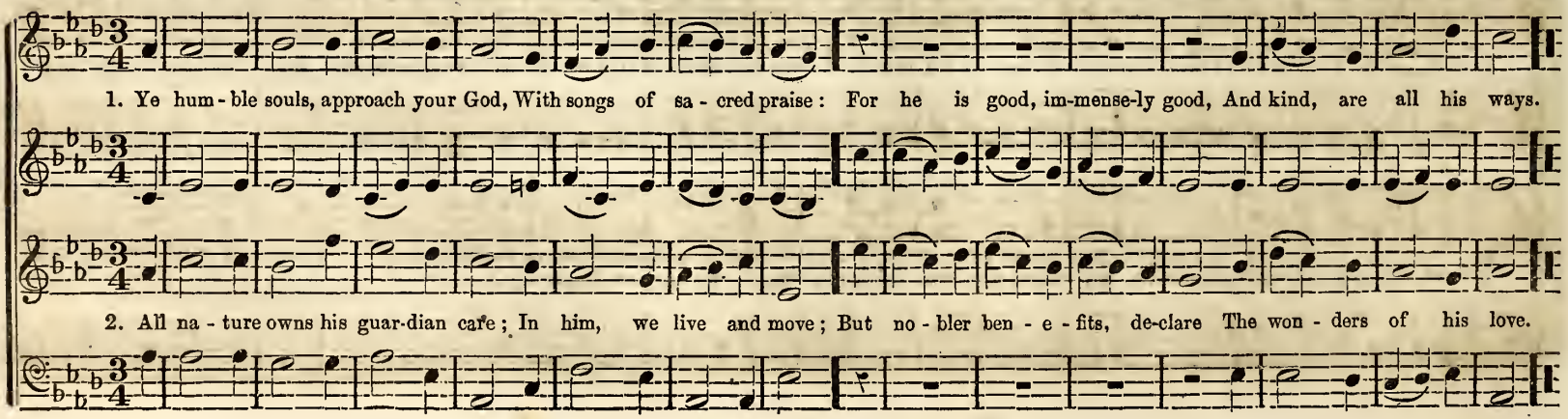
RUBY. C. M.

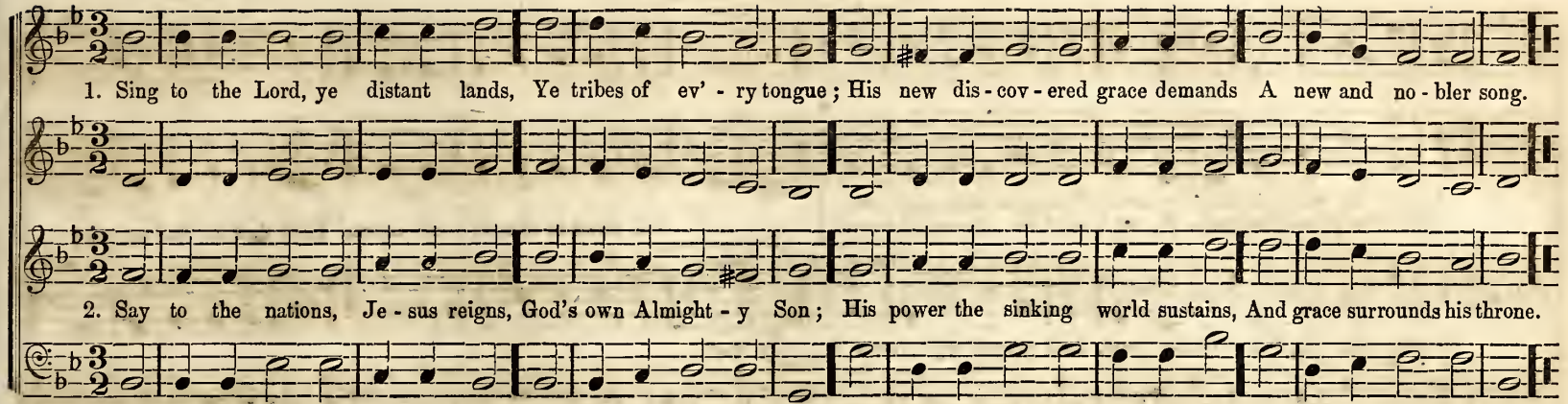
E. II



LYCOPSIS. C. M.

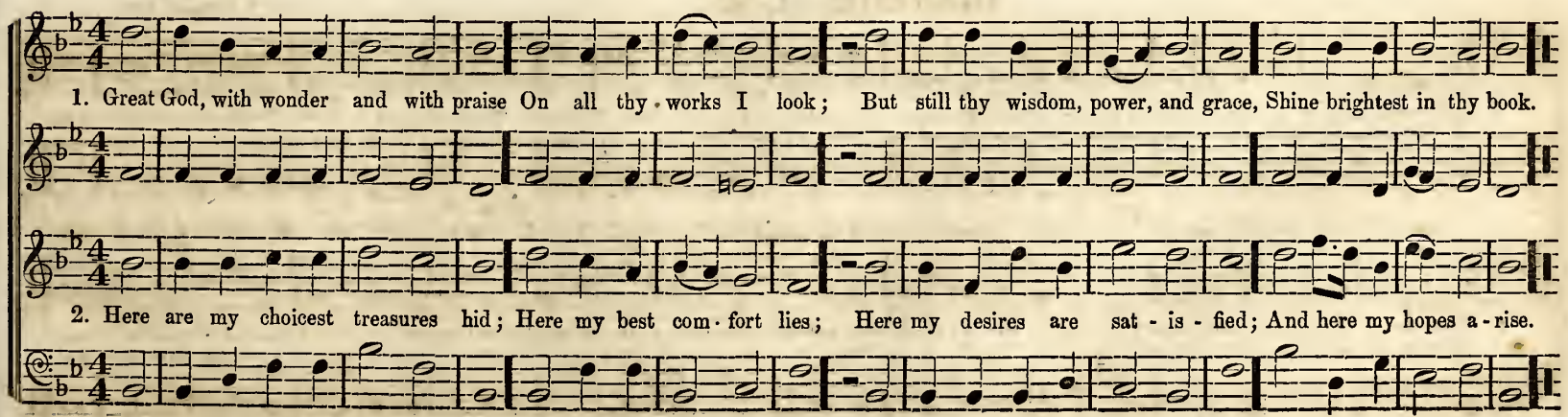
E. H.





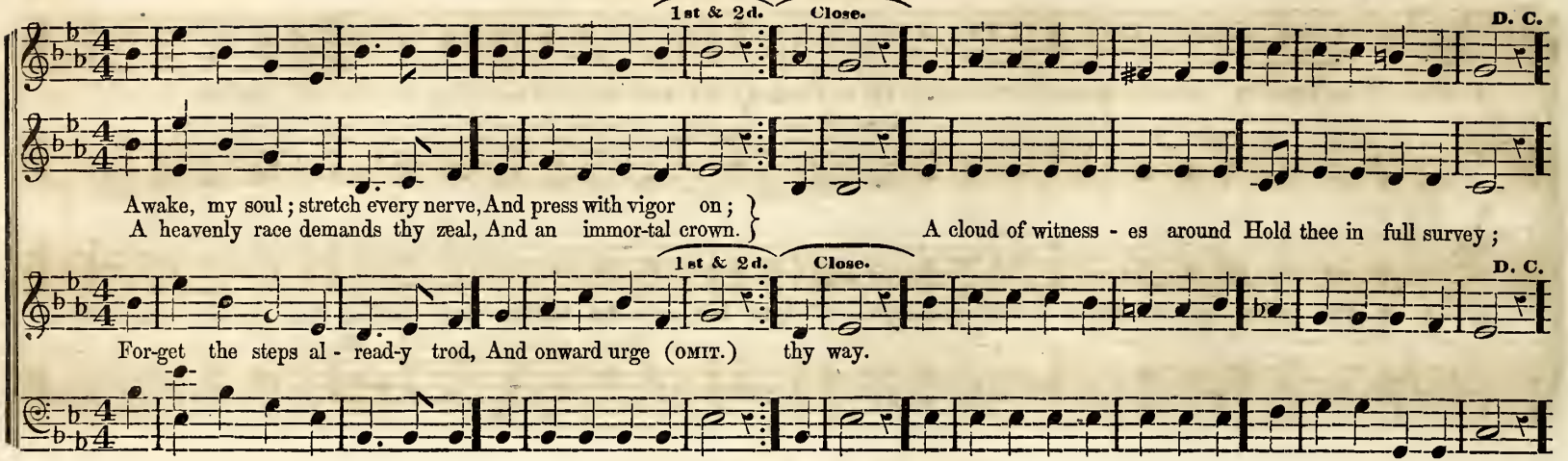
REFUGE. C. M.

N. DOUGALL.



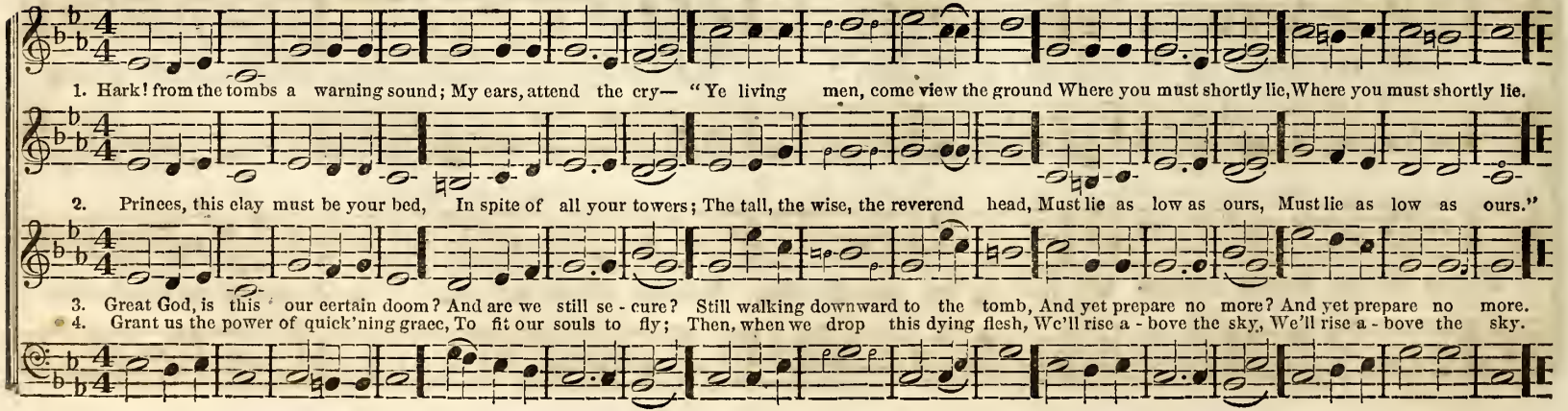
VIGOR. C. M. DOUBLE.

MAYDN.



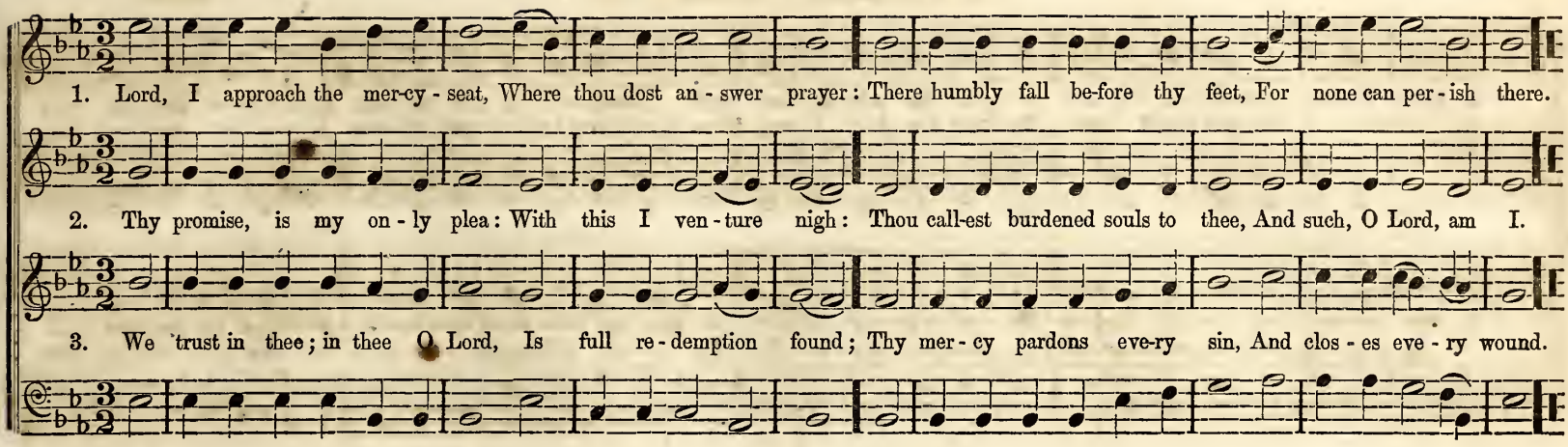
THANATOS. C. M.

E. H.
Sept. 2. 1856.



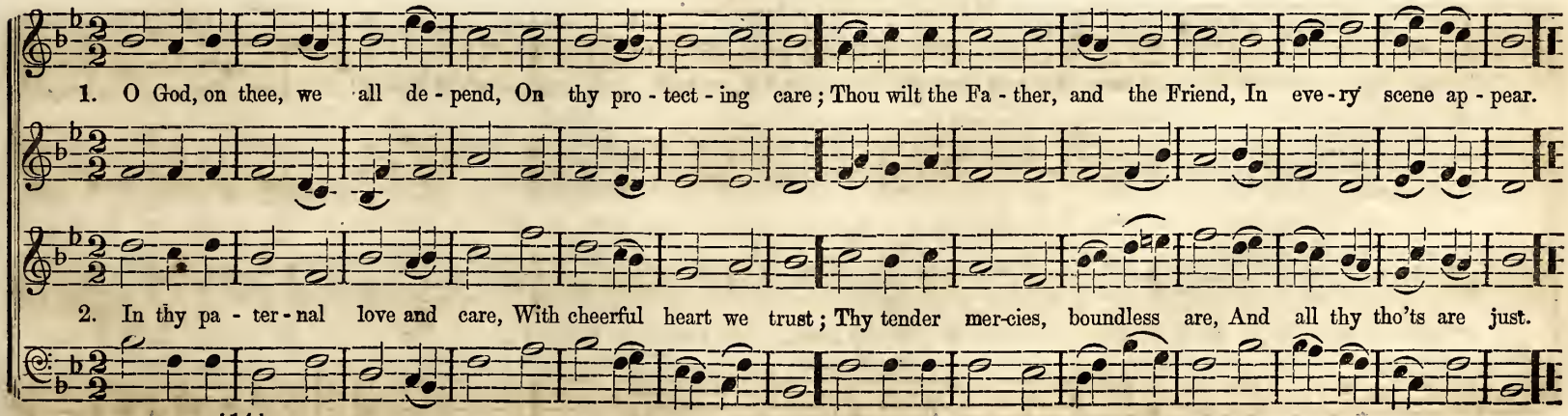
WYMAN'S CHANT. C. M.

E. HAMILTON. 1845.

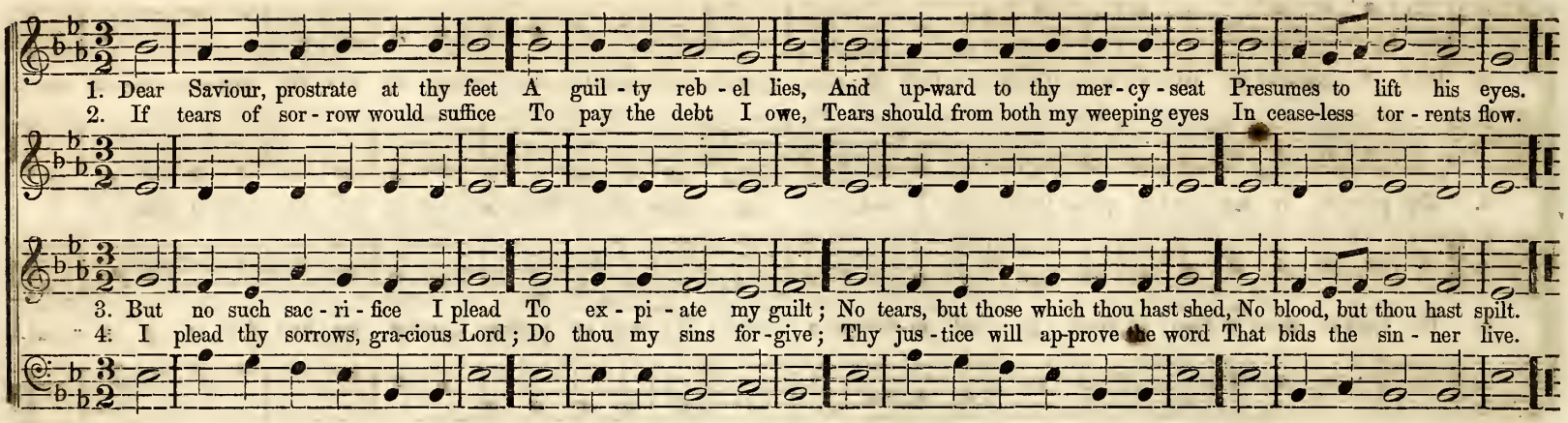


HATHAWAY. C. M.

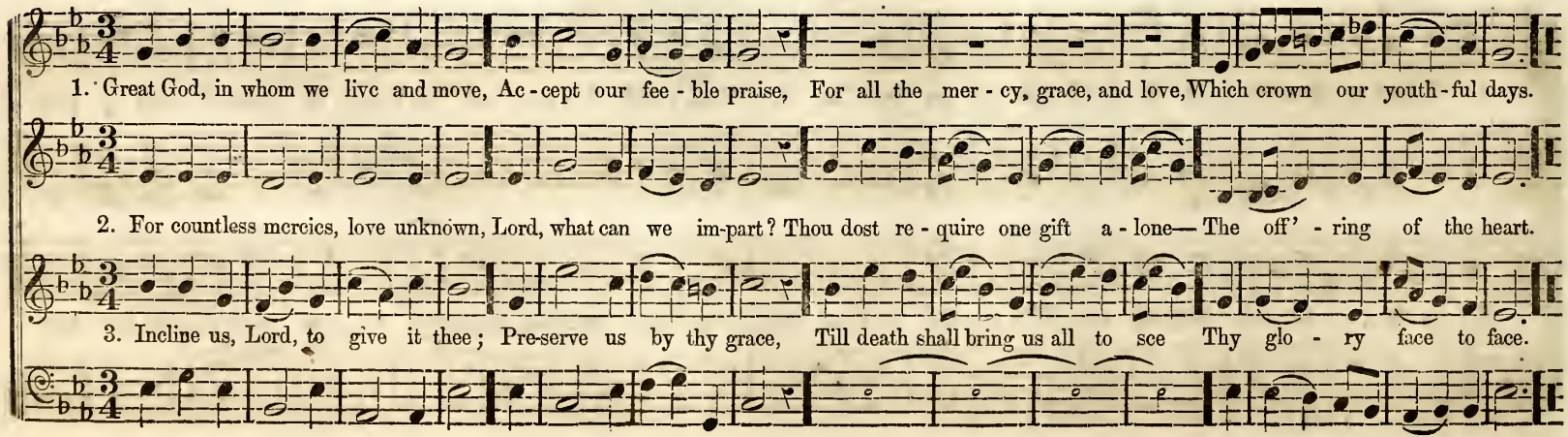
"Songs of Sacred Praise."
E. H. 1845.



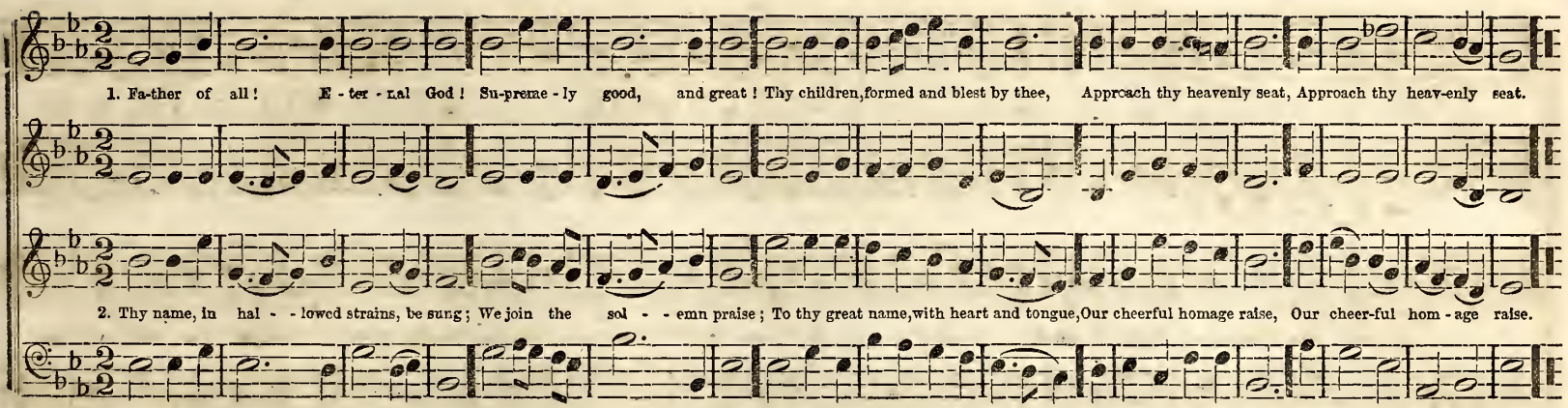
MERCY SEAT. C. M. *



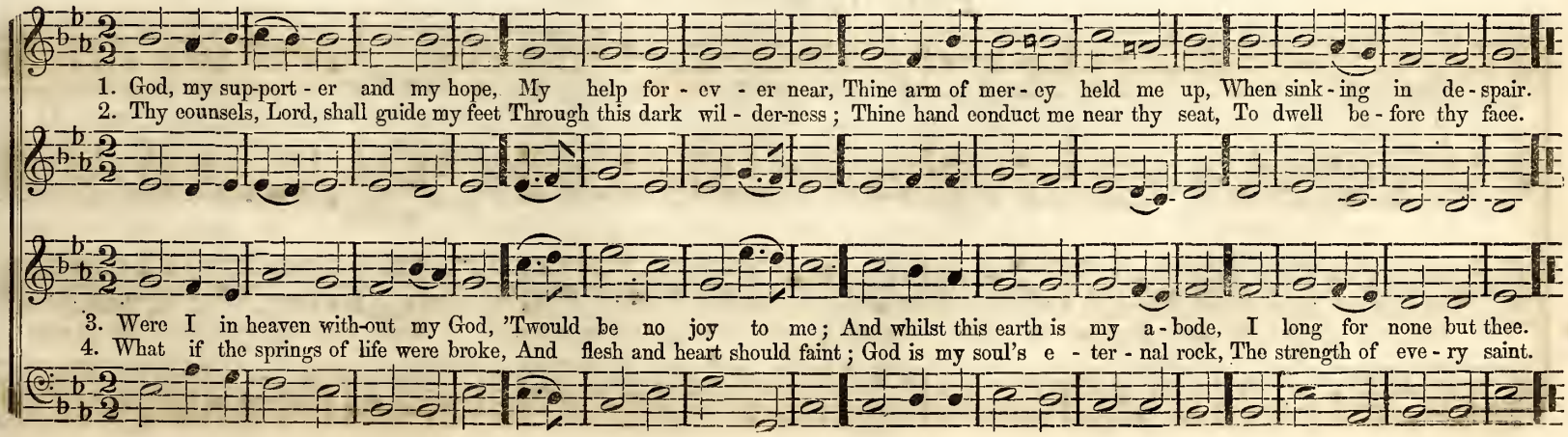
VERDUN. C. M. *



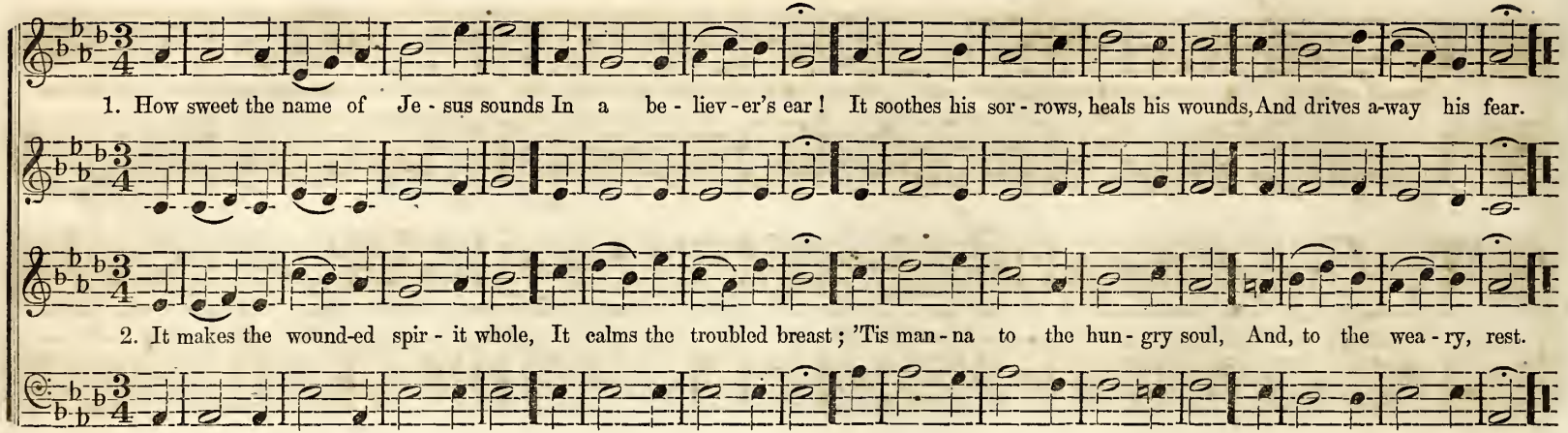
VERVAIN. C. M.



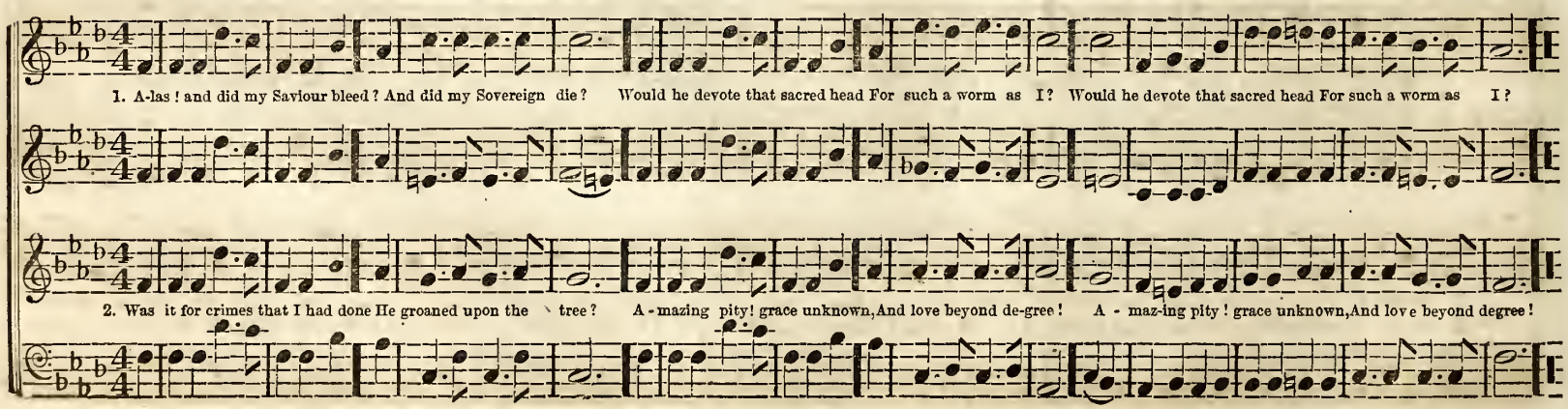
PORTION. C. M. *



BELIEVER. C. M. †

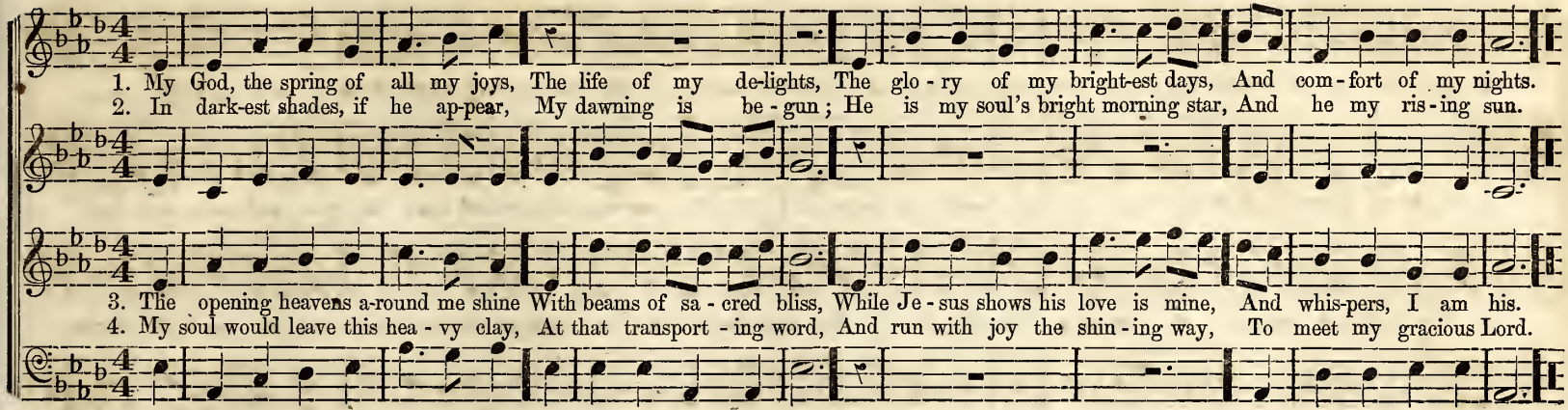


PITY. C. M. †



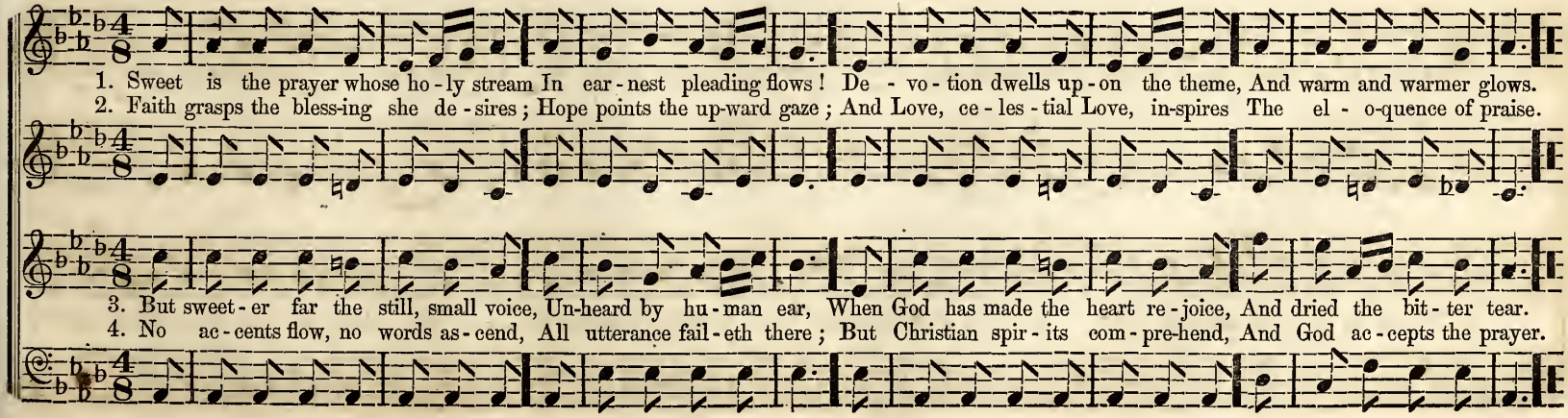
DAWNING. C. M.

From MOZART.



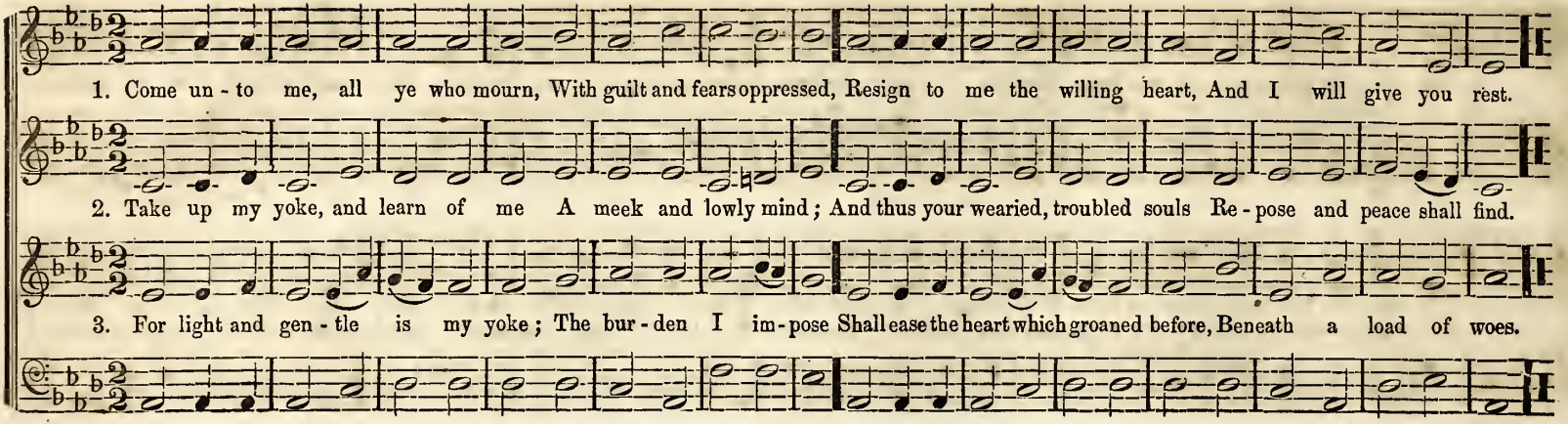
SECRET PRAYER. C. M.

†



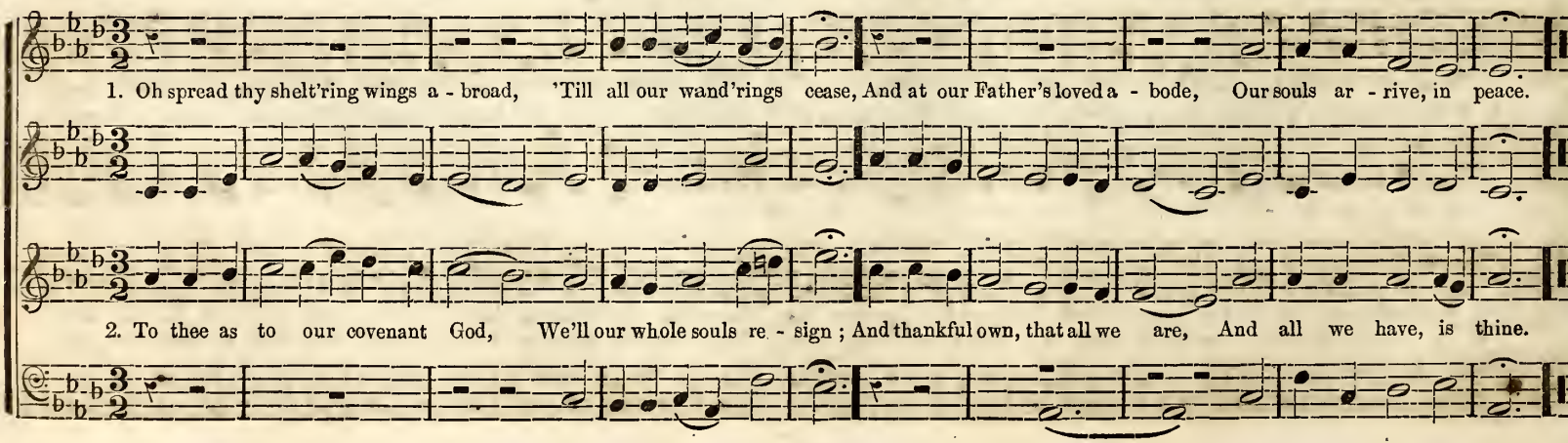
BRYANT. C. M.

From 'Songs of Sacred Praise.'
E. HAMILTON, 1845.



ABBOT. C. M.

E. H.



LUKE. C. M.

1. From thee, O God, our joys shall rise, And run e - ter - nal rounds, Be - yond the lim - its of the skies, And all cre - a - ted bounds.

2. The ho - ly triumphs of our souls Shall death it - self outbrave, Leave dull mor - tal - i - ty behind, And fly be - yond the grave.

3. There, where our blessed Saviour reigns, In heaven's unmeasured space, We'll spend a long e - ter - ni - ty In pleasure and in praise.

BURLEIGH. C. M.

E. HAMILTON, 1845.

Tenor.

1. Hail, great Crea - tor, wise and good, To thee our songs we raise; Nature, through all her various scenes, Invites us to thy praise.

Alto.

2. At morning, noon, and evening mild, Fresh wonders strike our view; And, while we gaze, our hearts ex - ult, With transports ev - er new.

2d Treble.

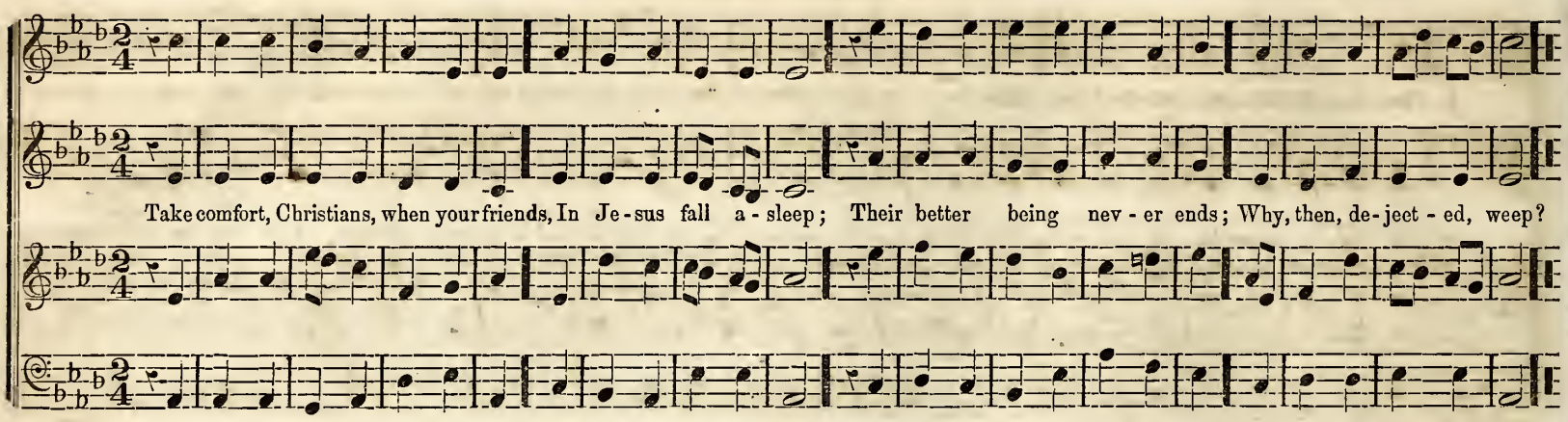
3. Thy glory beams in ev' - ry star Which gilds the gloom of night; And decks the smiling face of morn With rays of cheerful light.

1st Treble.

4. And while, in all thy wondrous ways, Thy varied love we see, O may our hearts, great God, be led Through all thy works, to thee.

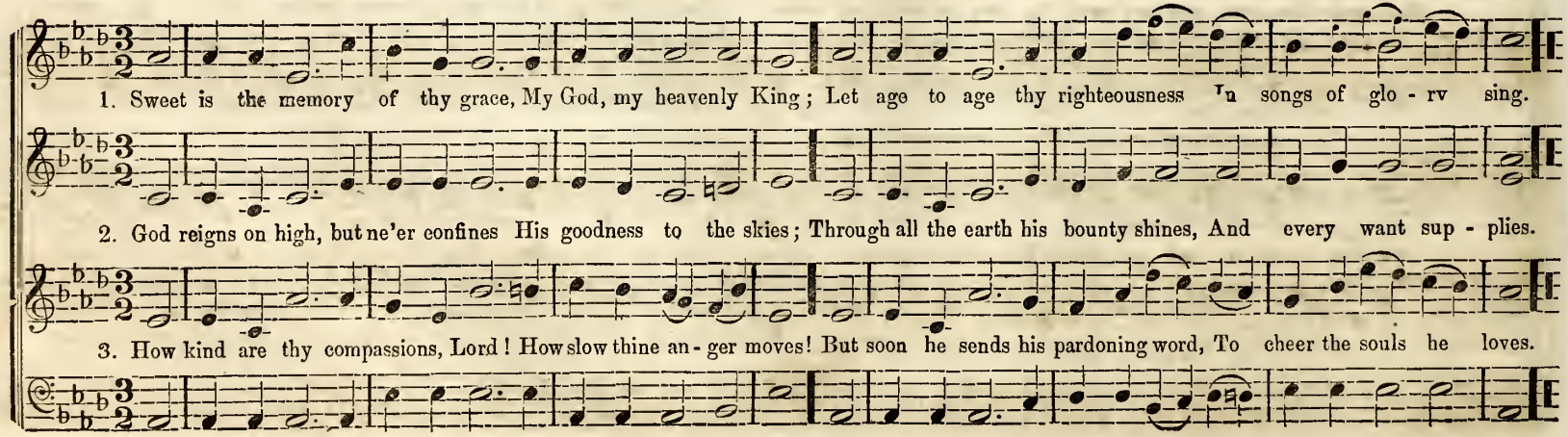
COMFORT. C. M.

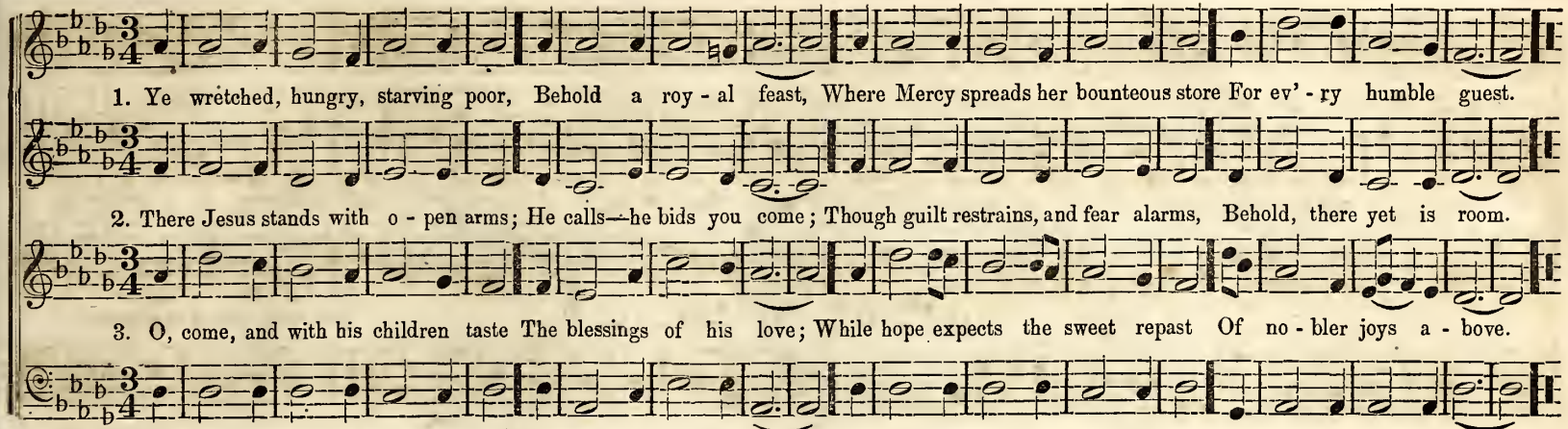
MRS. P. GIBSON.



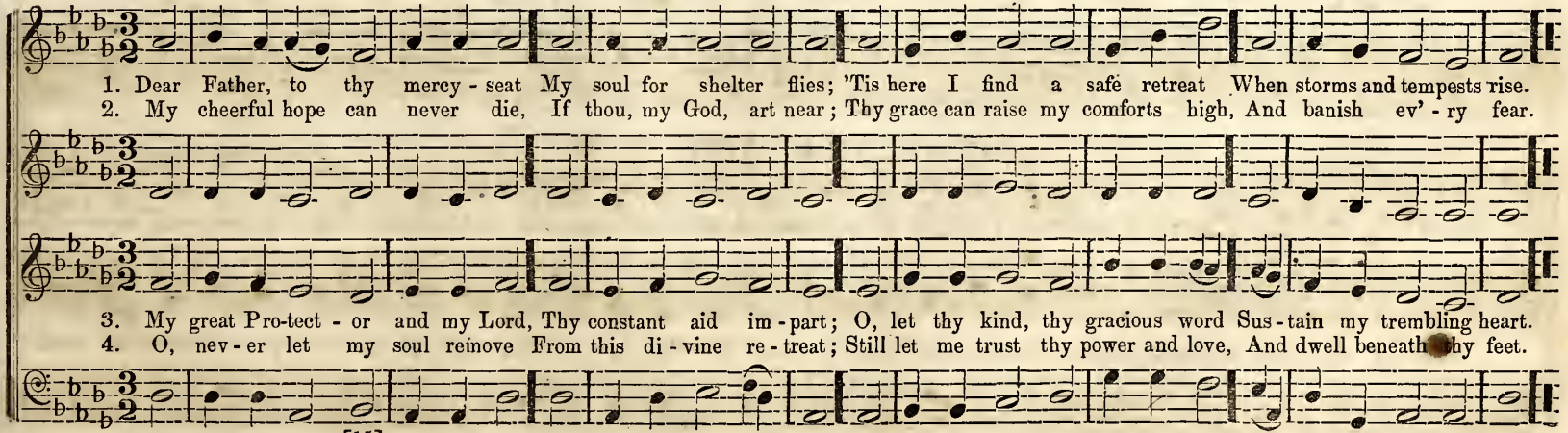
RIGHTEOUSNESS. C. M.

C. F. H.



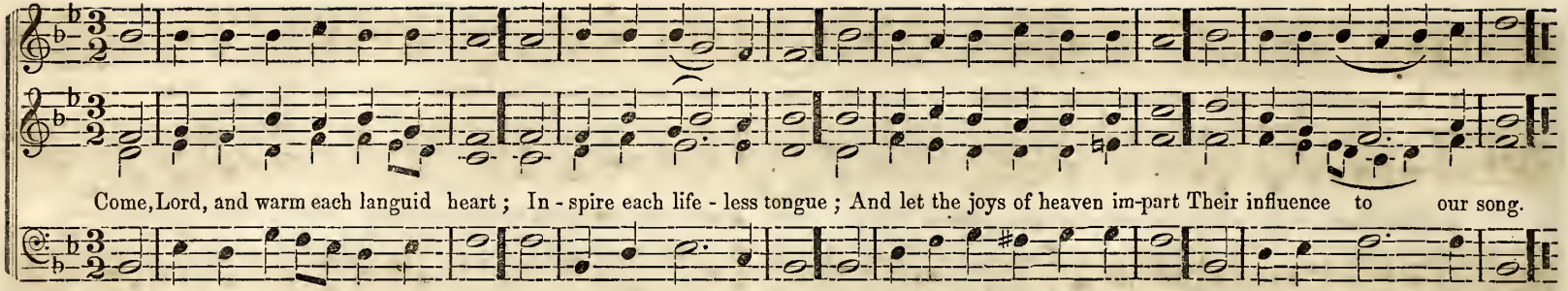


ALL-FATHER. C. M. *



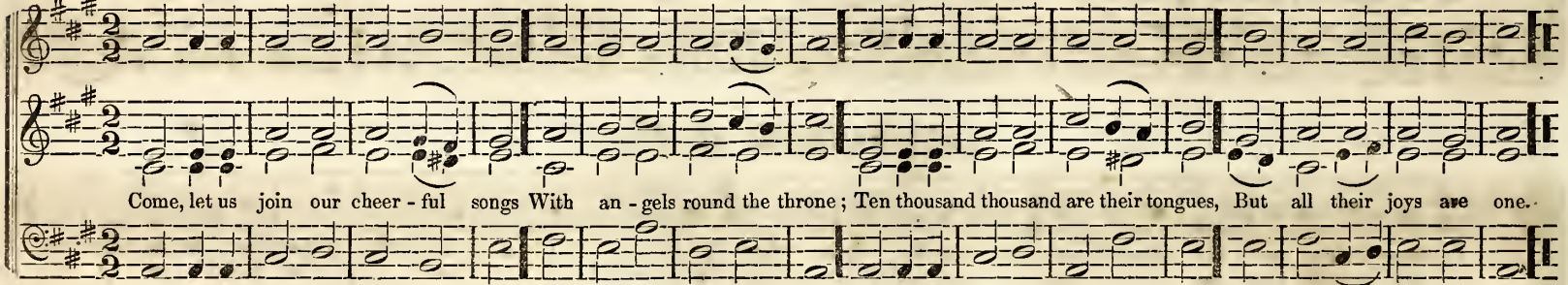
HILLSIDE. C. M.

S. HILL.



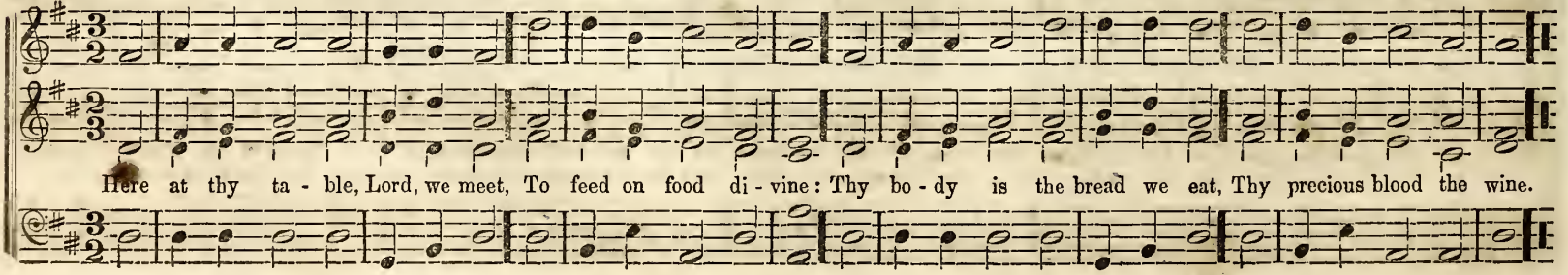
BOWDOIN SQUARE. C. M.

"From the Psaltery," by permission.

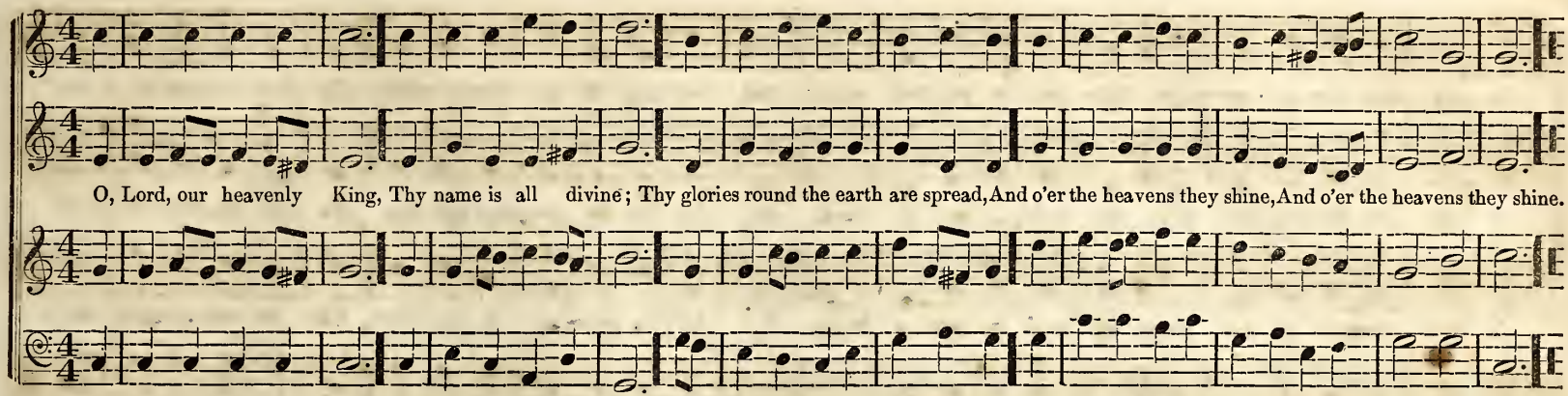


COMMUNION NEW. C. M.

Arr. from Gregorian Tone 5.

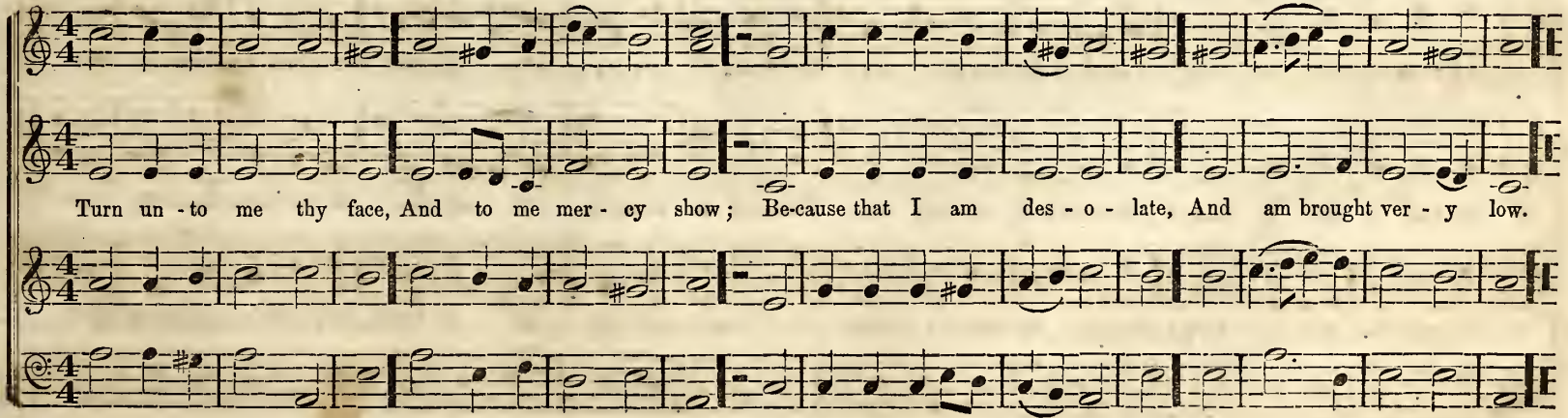


HAYMARKET. S. M.

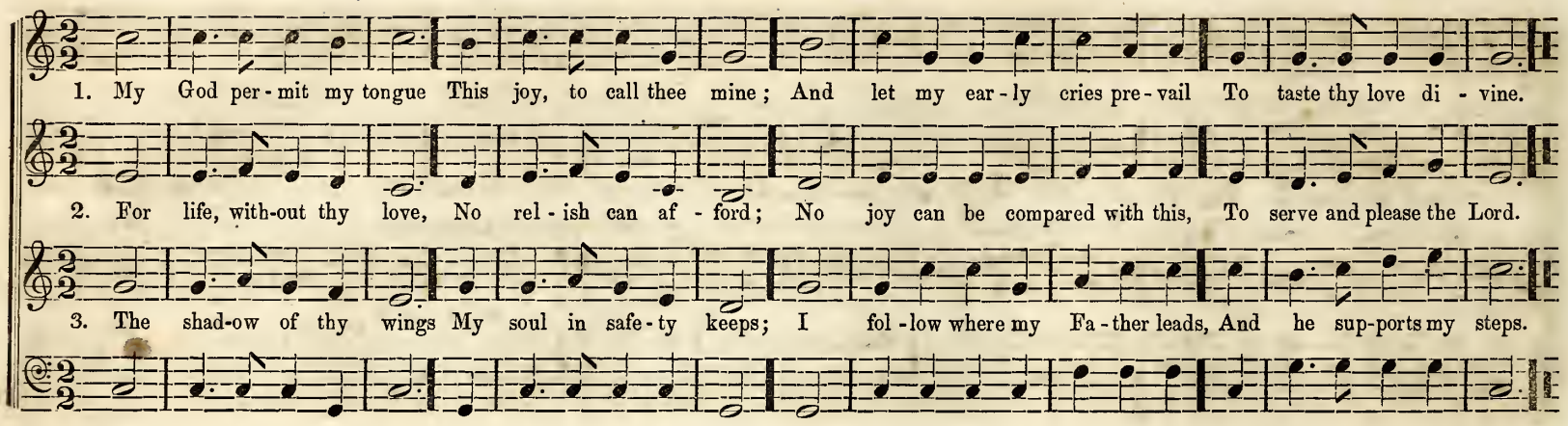


WOODSIDE. S. M.

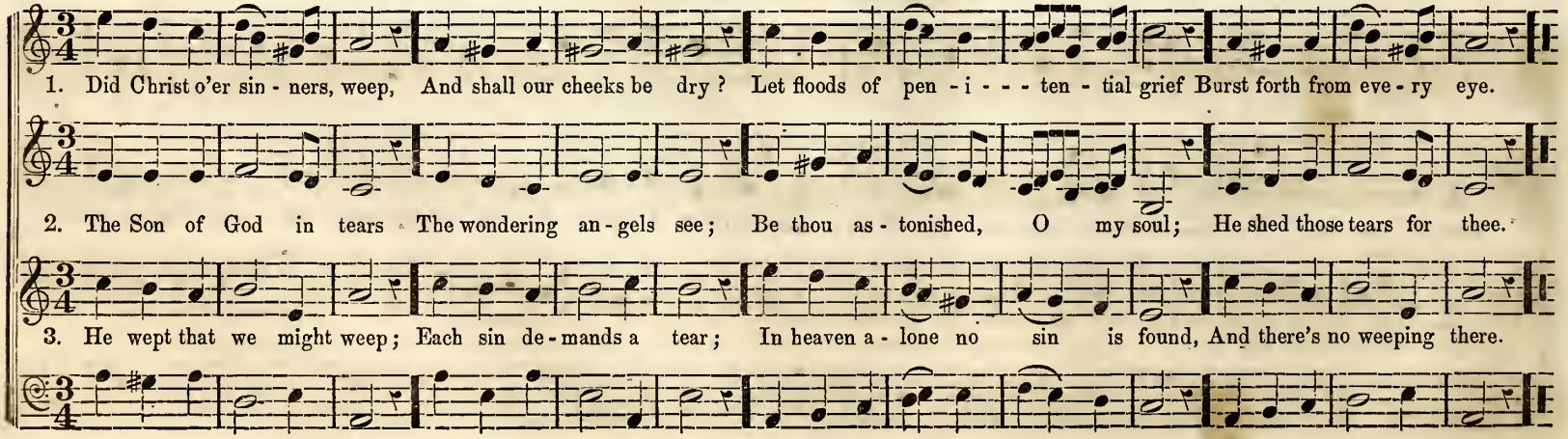
OLD.



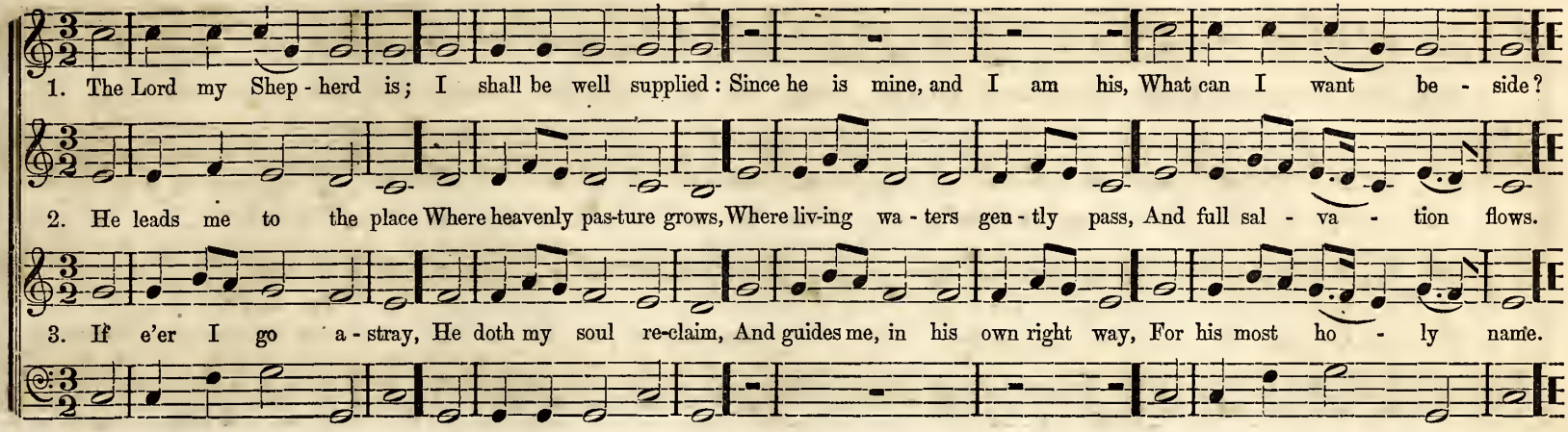
AF-TY. S. M. *



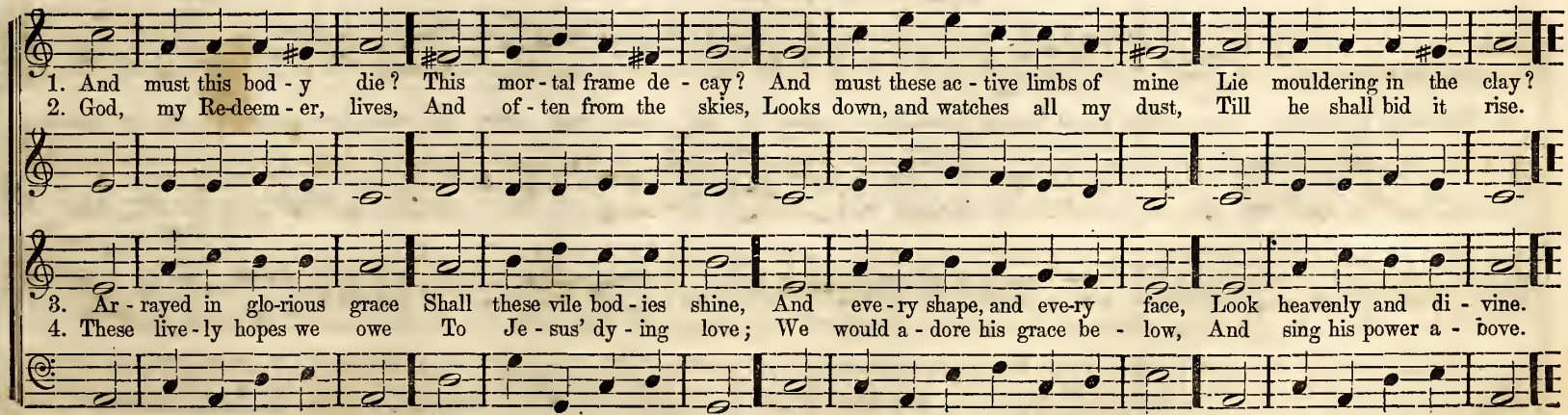
TEAR. S. M. *



MOSS HILL. S. M. *



RESURRECTION. S. M. *



ST. JOHN'S CHANT. S. M.

1. Come, sound his praise a - broad, And hymns of glo - ry sing: Je - ho - vah is the sovereign God, The u - ni - ver - sal King.

2. Come, worship at his throne; Come, bow be - fore the Lord; We are his work, and not our own, He formed us by his word.

3. To - day at - tend his voice, Nor dare provoke his rod; Come, like the peo - ple of his choice, And own your gra - cious God.

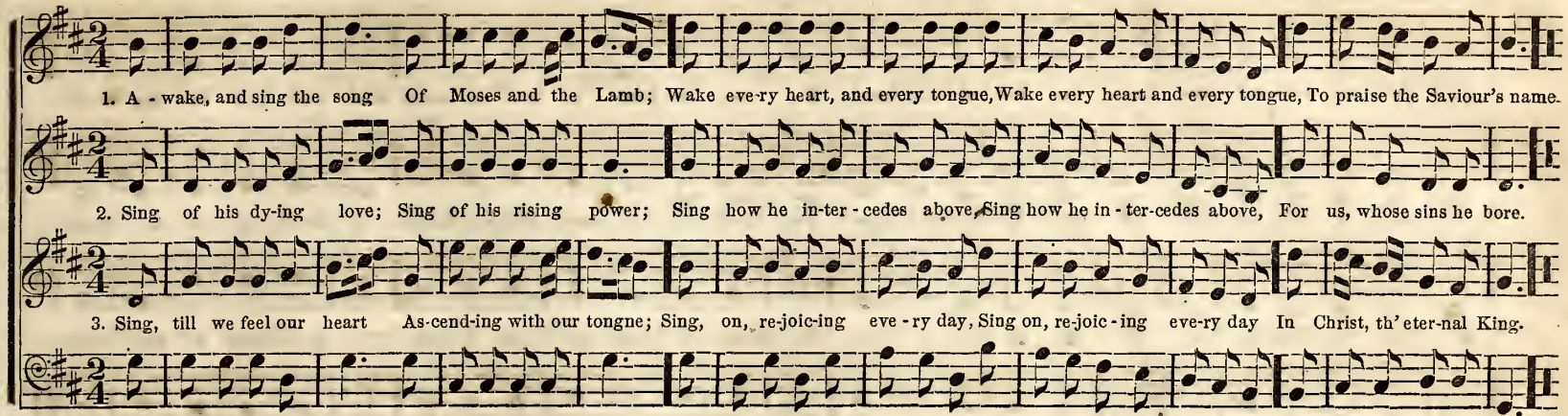
ARALIA. S. M.

E. H.

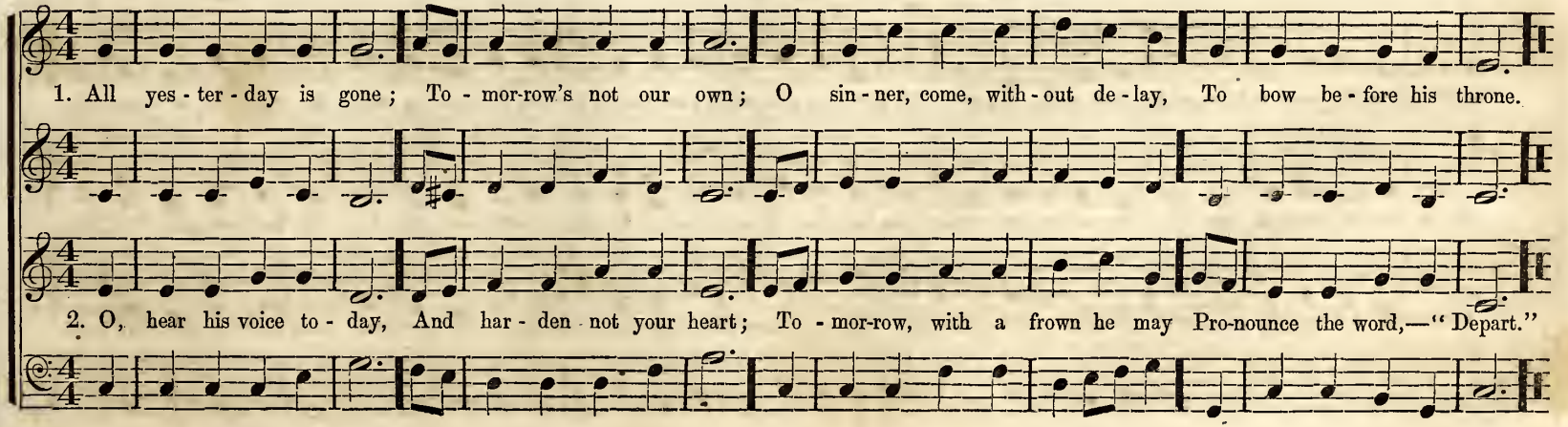
1. Thy name, al - mighty Lord, Shall sound through distant lands: Great is thy grace, and sure thy word; Thy truth for - ev - er stands.

2. Far be thine hon - or spread, And long thy praise endure,— Till morn - ing light and eve - ning shade Shall be exchanged no more.

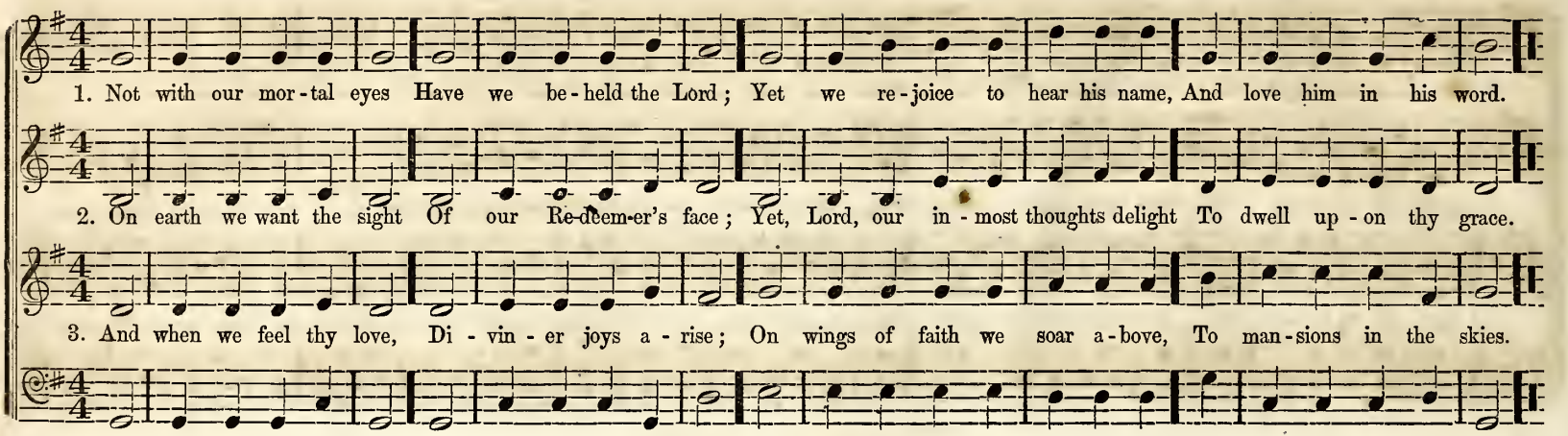
ARBRIGHT. S. M. *



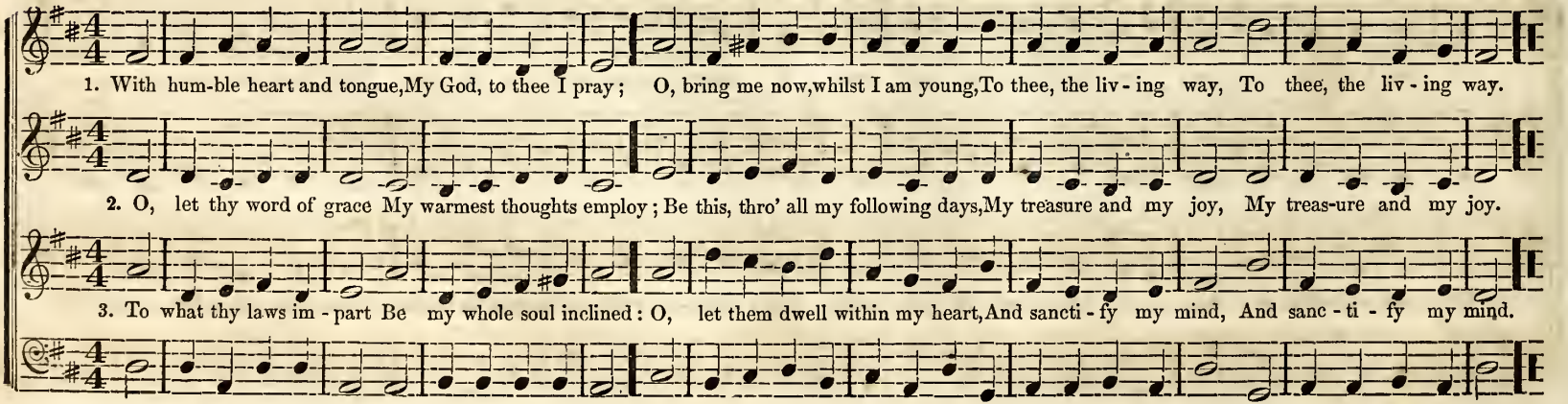
TO-DAY. S. M. *

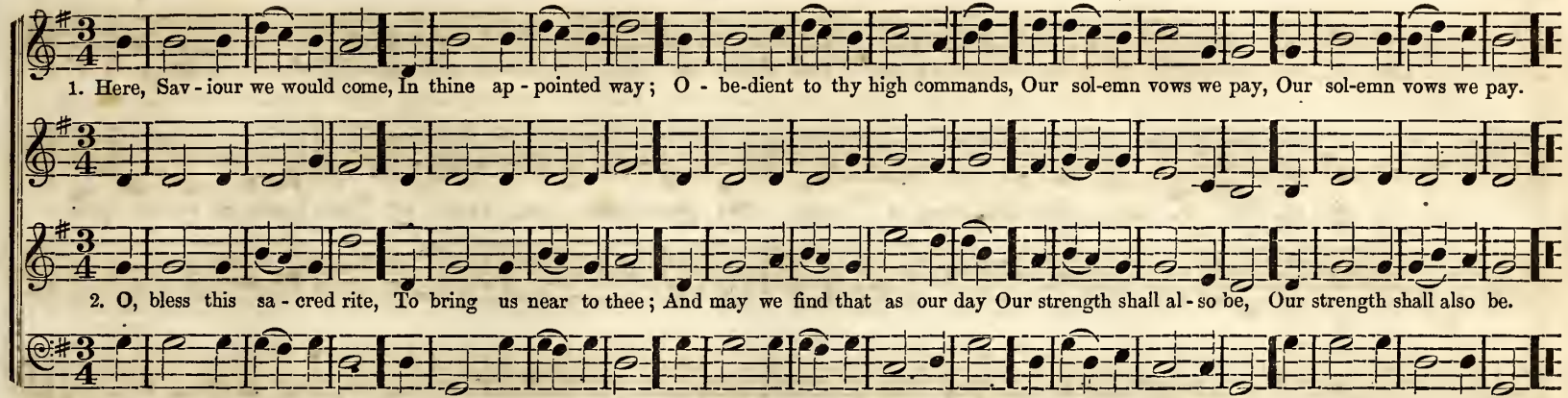


SIGHT. S. M.

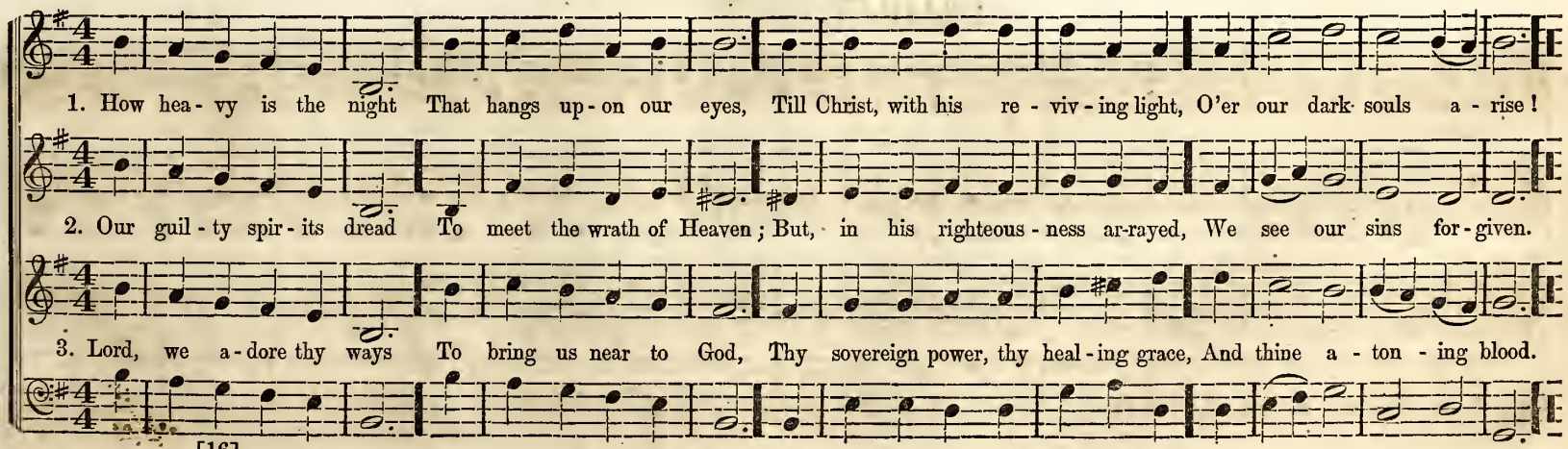


BIBLE. S. M. *



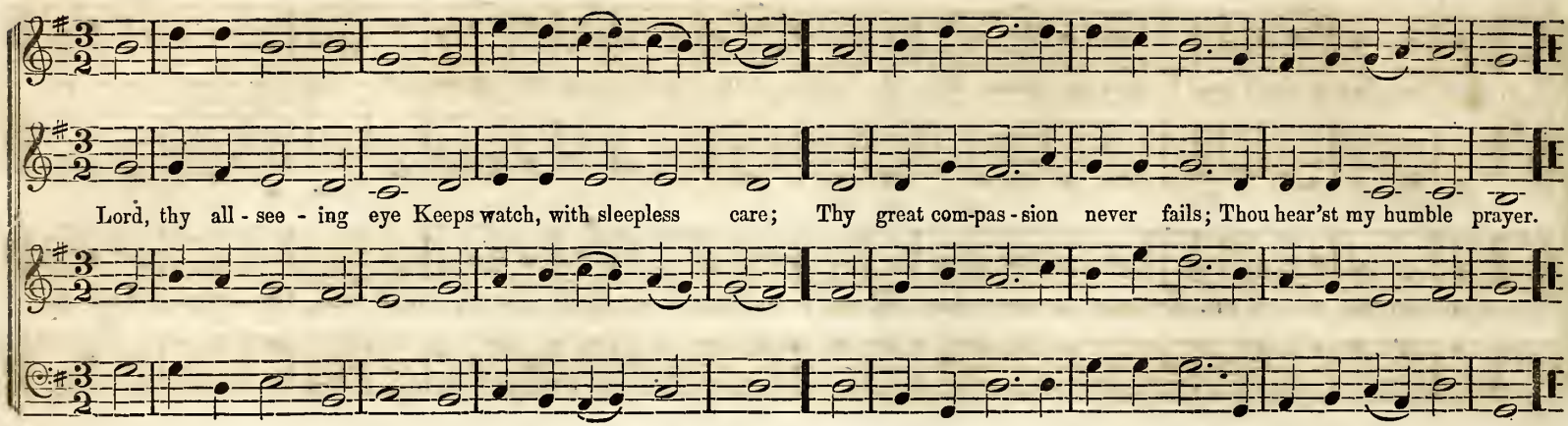


DEPENDENCE. S. M. *



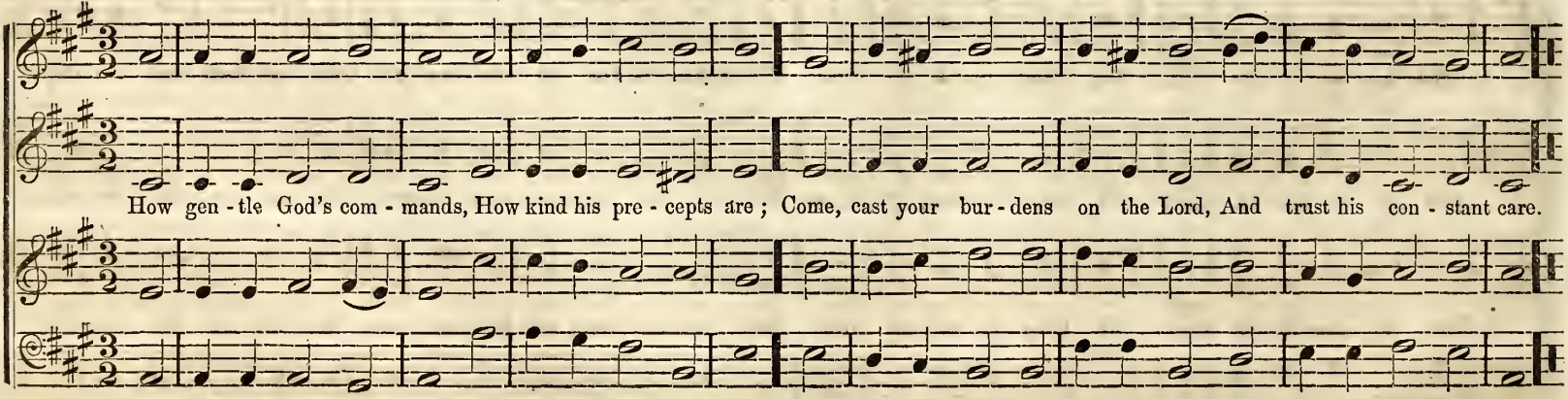
KIRBY. S. M.

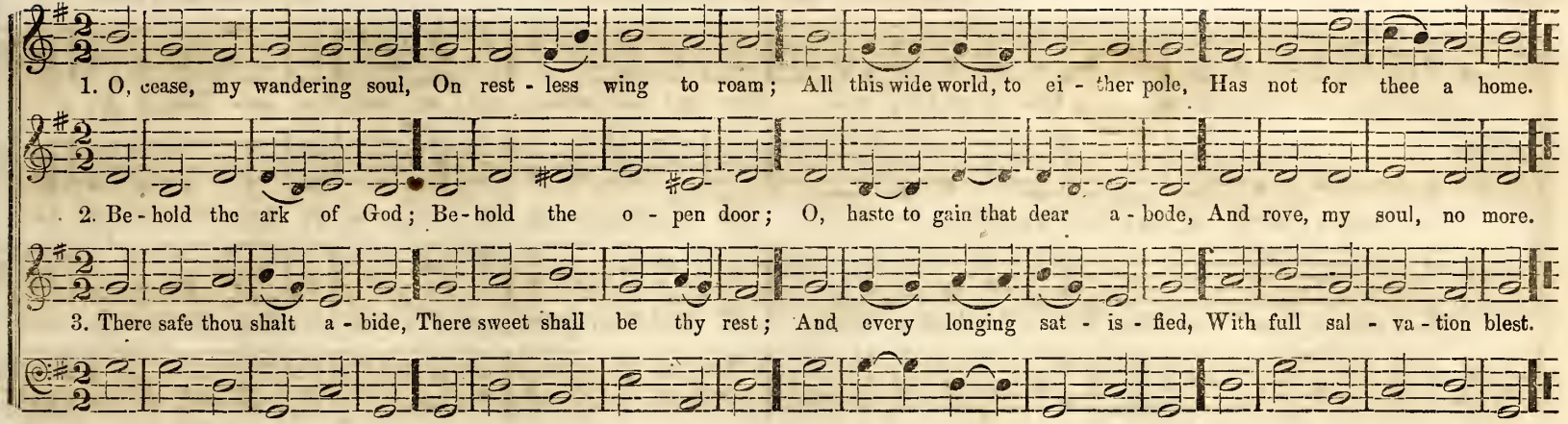
E. HAMILTON.
From "Songs of Sacred Praise."



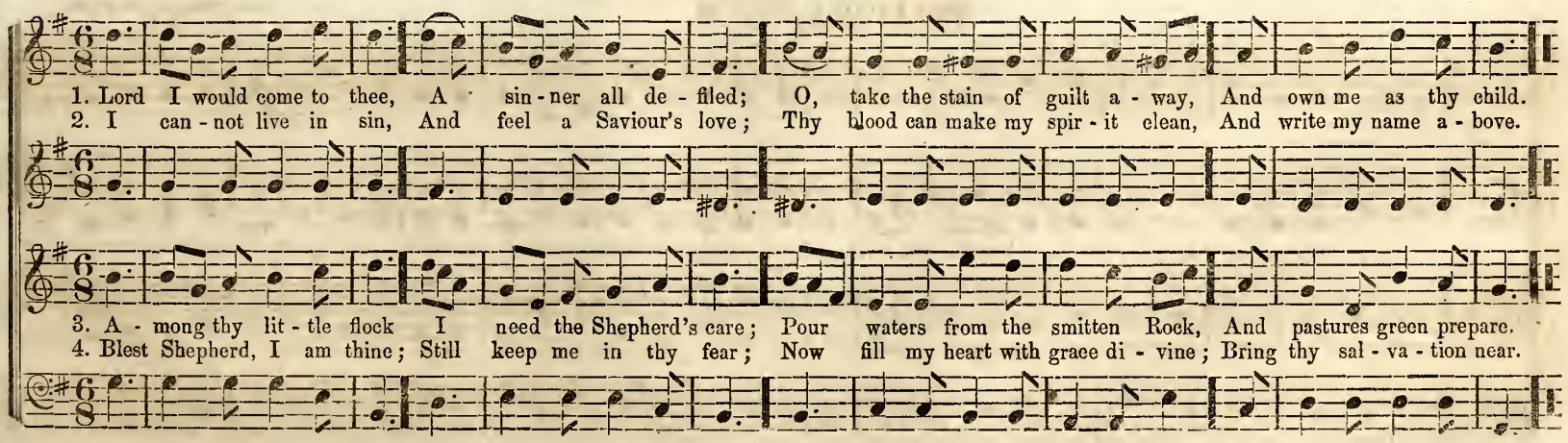
BRADLEY. S. M.

*

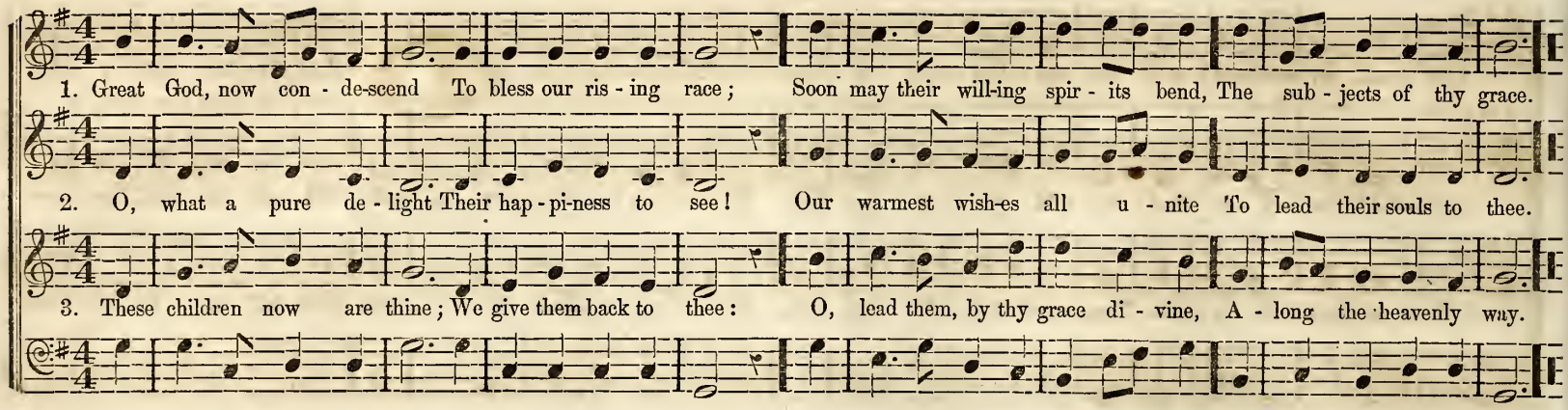



1. O, cease, my wandering soul, On rest - less wing to roam; All this wide world, to ei - ther pole, Has not for thee a home.
2. Be - hold the ark of God; Be - hold the o - pen door; O, haste to gain that dear a - bode, And rove, my soul, no more.
3. There safe thou shalt a - bide, There sweet shall be thy rest; And every longing sat - is - fied, With full sal - va - tion blest.

ROCK. S. M. †

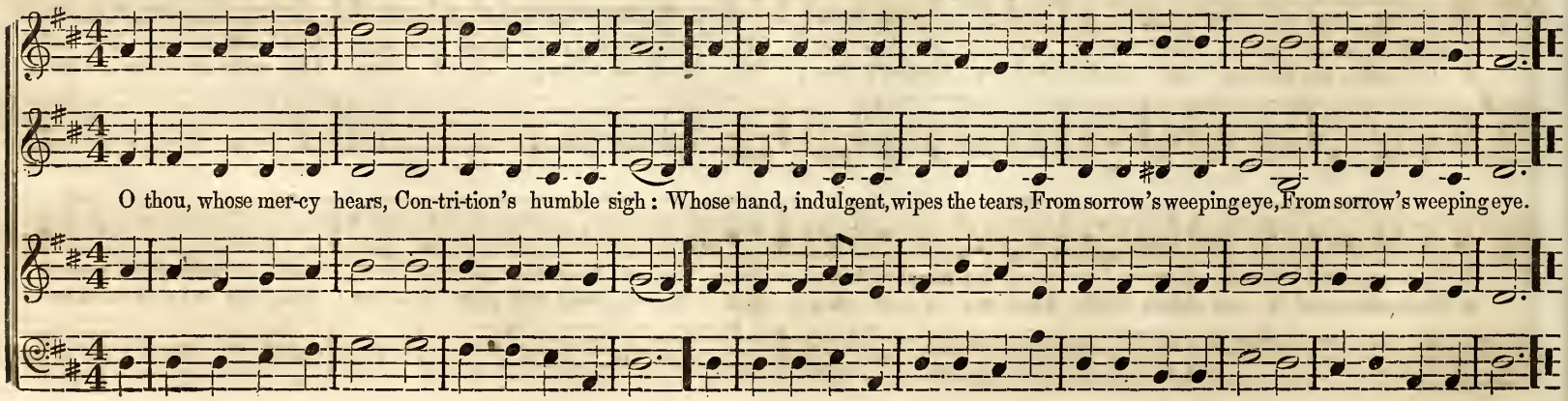

1. Lord I would come to thee, A sin - ner all de - filed; O, take the stain of guilt a - way, And own me as thy child.
2. I can - not live in sin, And feel a Saviour's love; Thy blood can make my spir - it clean, And write my name a - bove.
3. A - mong thy lit - tle flock I need the Shepherd's care; Pour waters from the smitten Rock, And pastures green prepare.
4. Blest Shepherd, I am thine; Still keep me in thy fear; Now fill my heart with grace di - vine; Bring thy sal - va - tion near.

YOUTH. S. M.

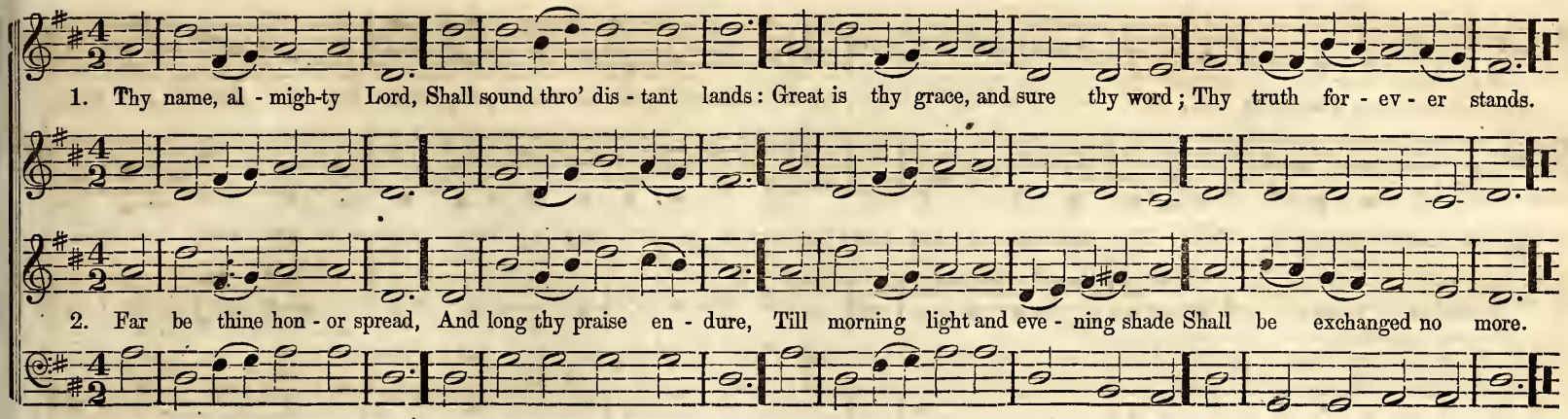


TELLURIA. S. M.

From "Songs of Sac. Praise."
E. H.

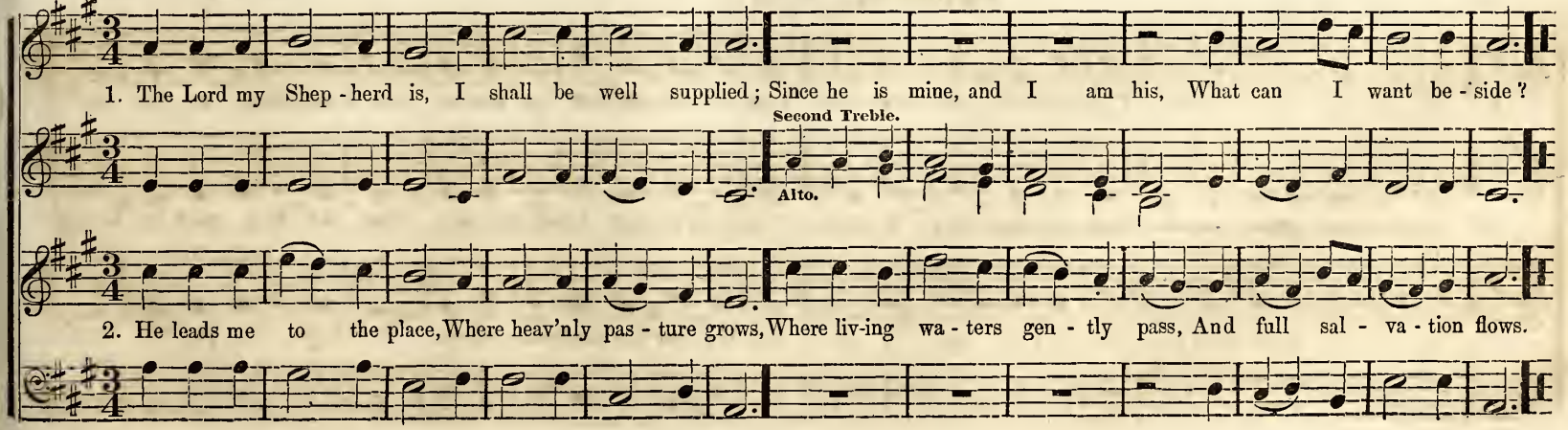


UNIVERSE. S. M.

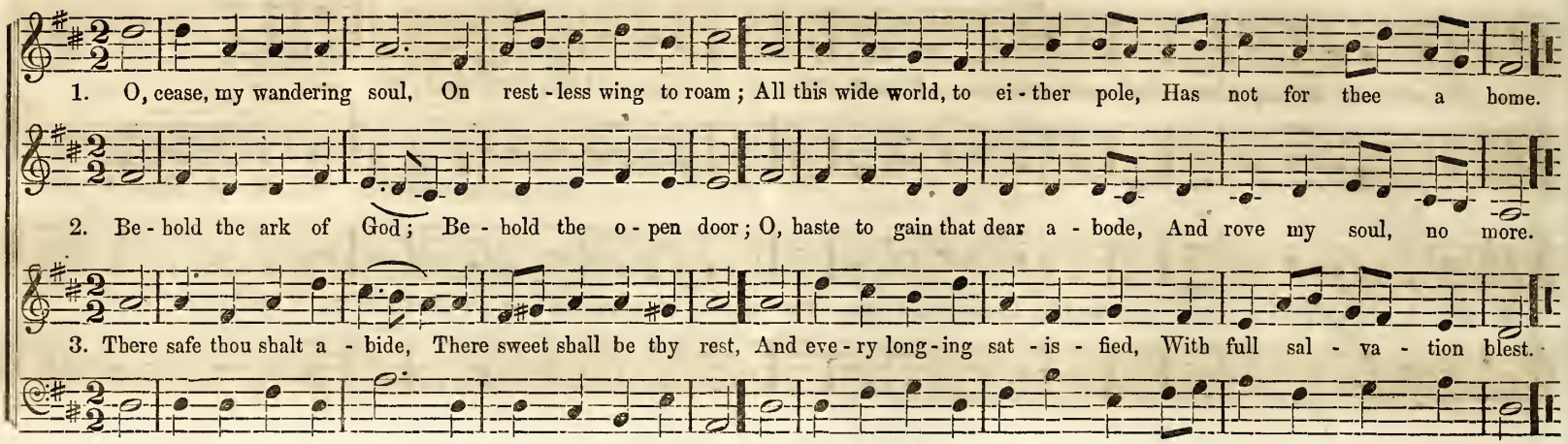


OLEANDER. S. M.

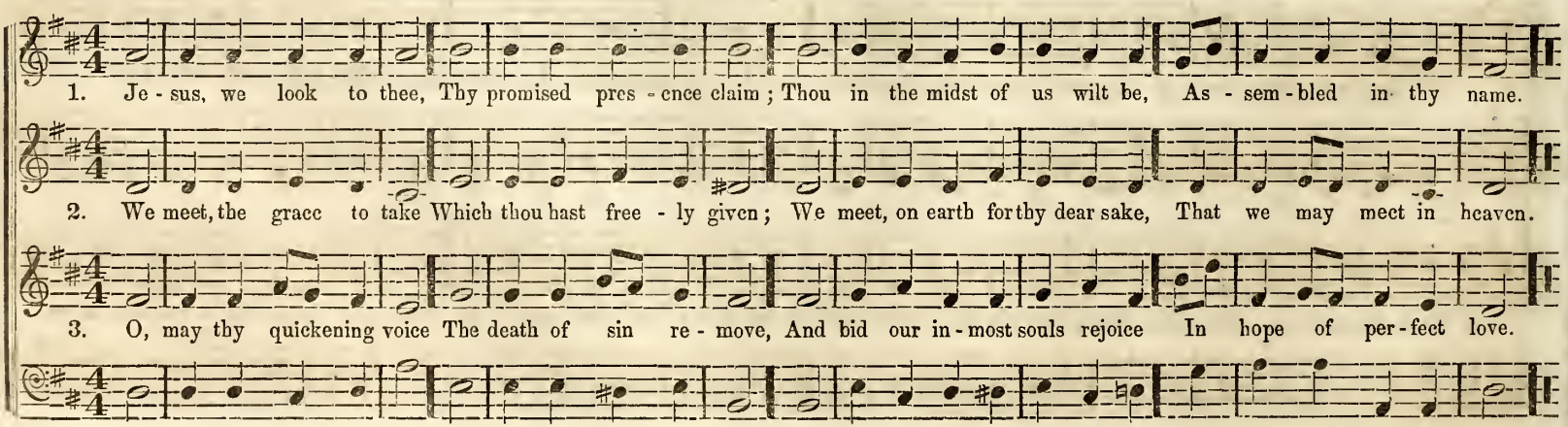
E. HAMILTON. 1844.



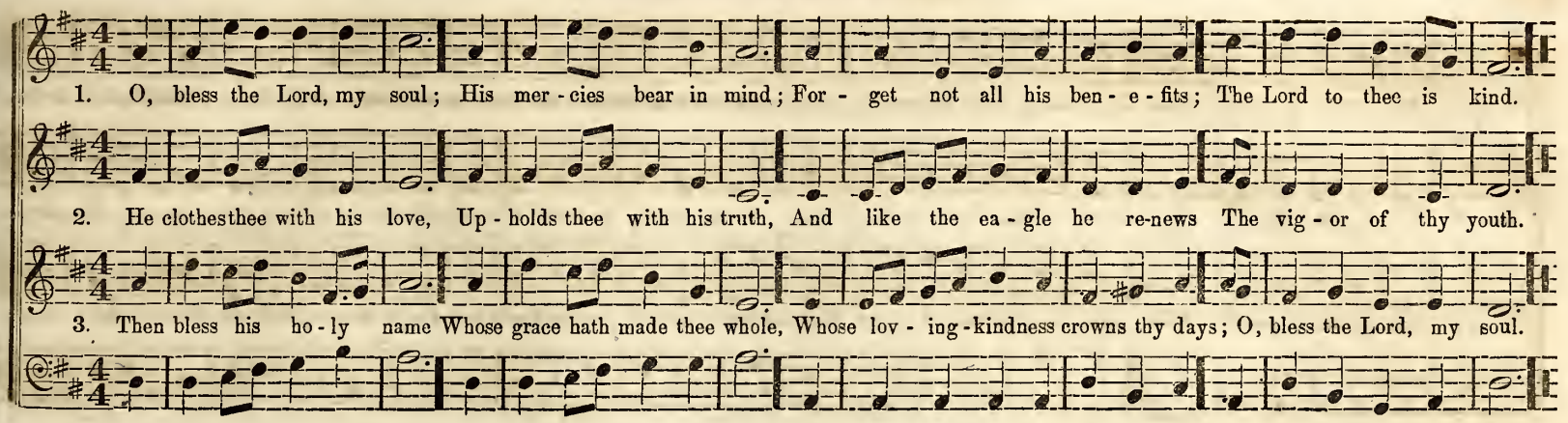
ARK. S. M. *



PROMISE. S. M. †



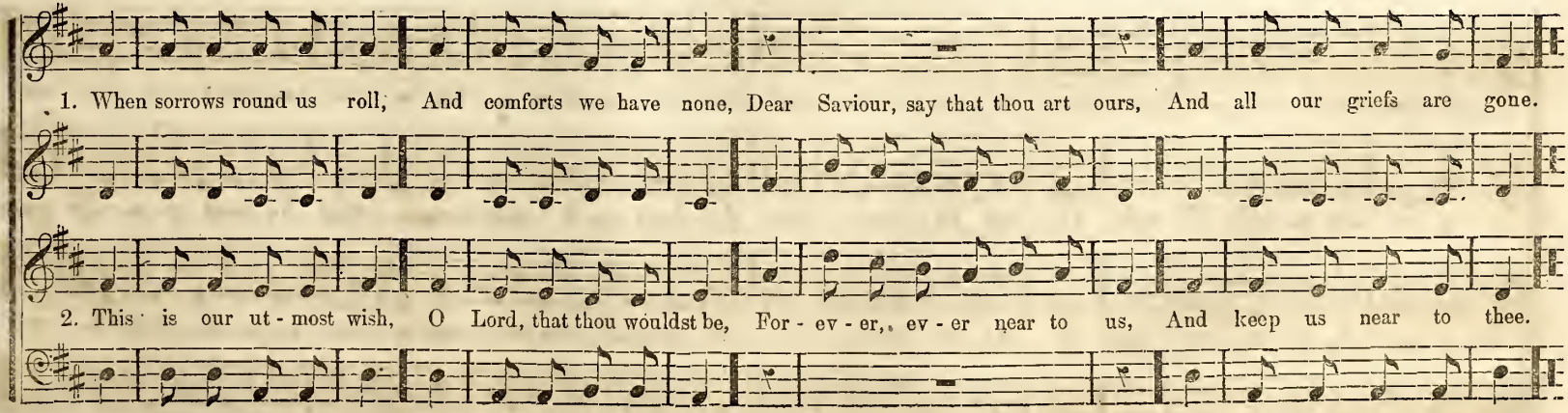
BENEFIT. S. M.



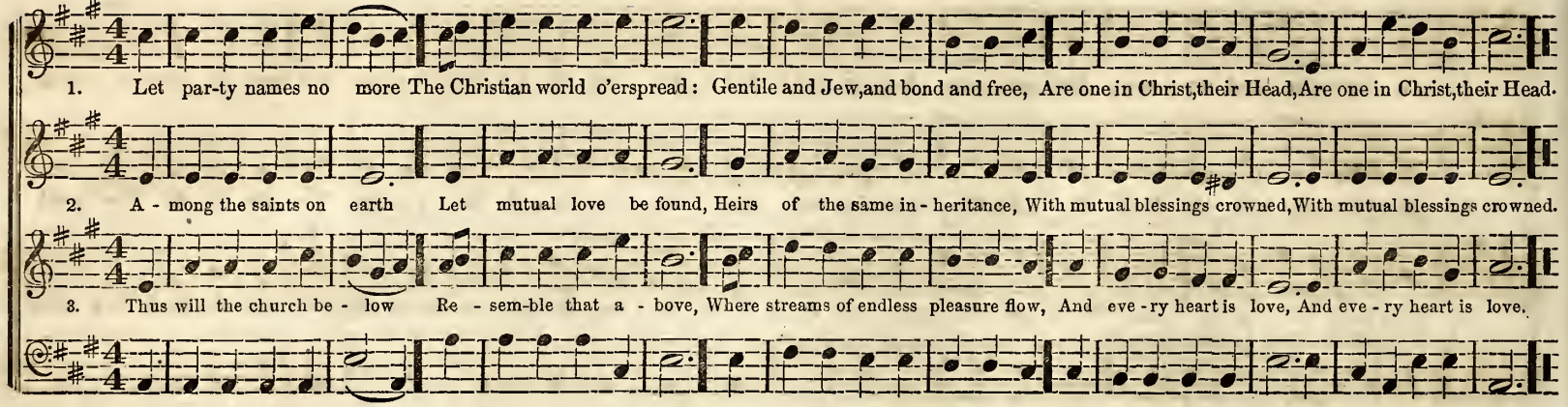
D

NEARNESS. S. M.

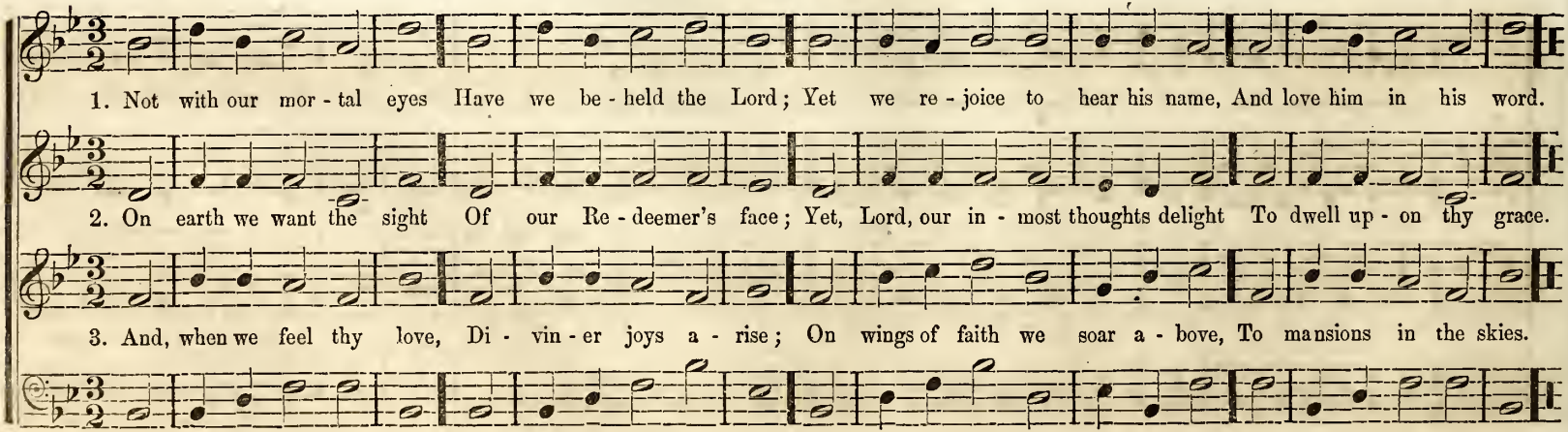
D. H.



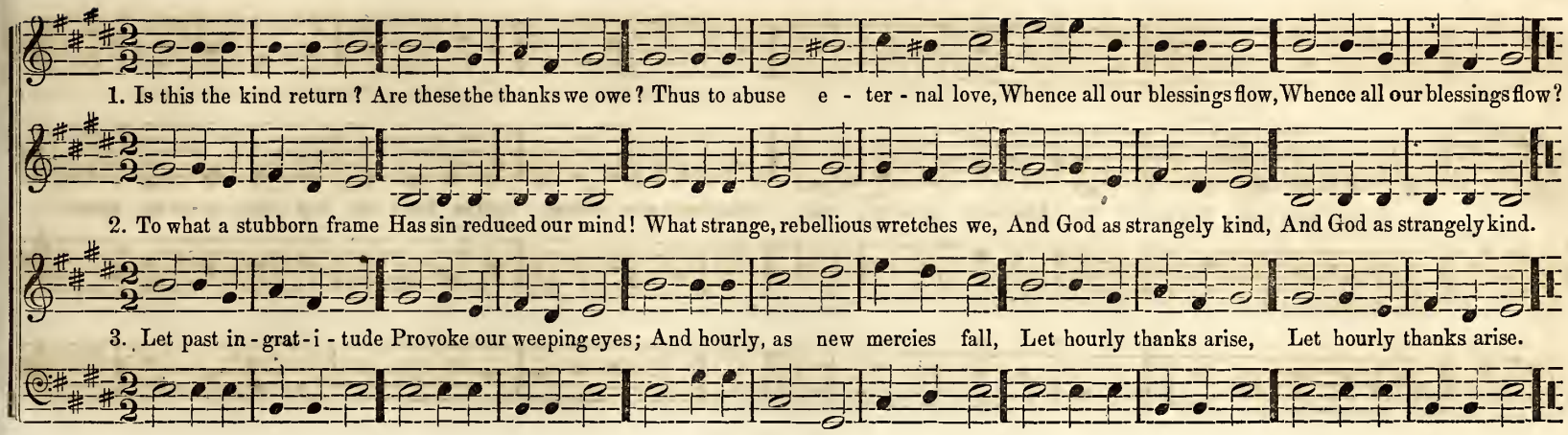
TOLERATION. S. M.



SHIPPEN. S. M.

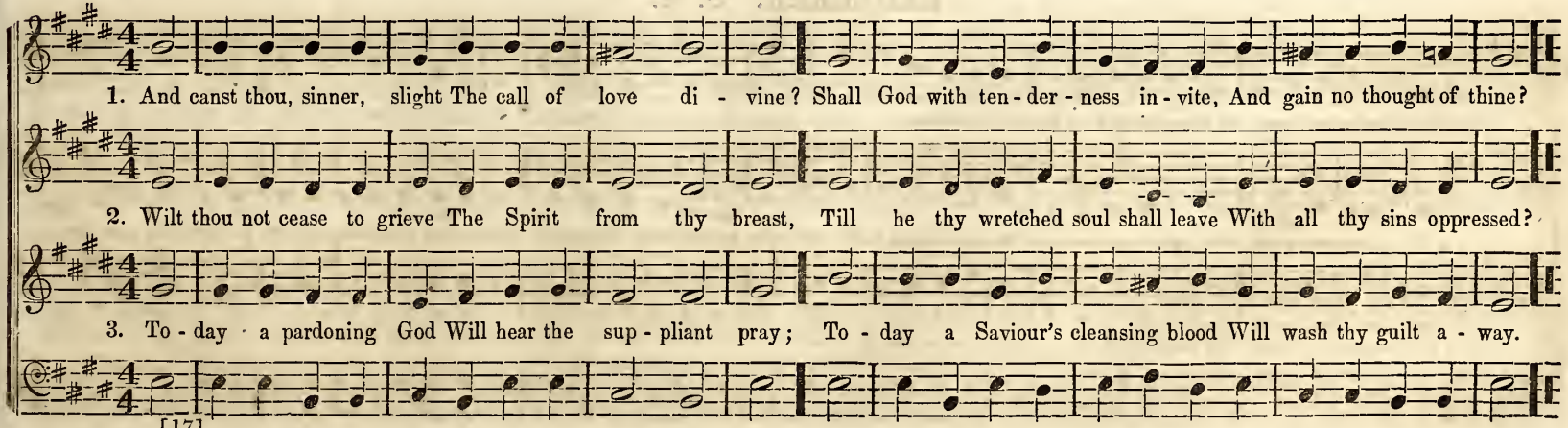


KIND RETURN. S. M.



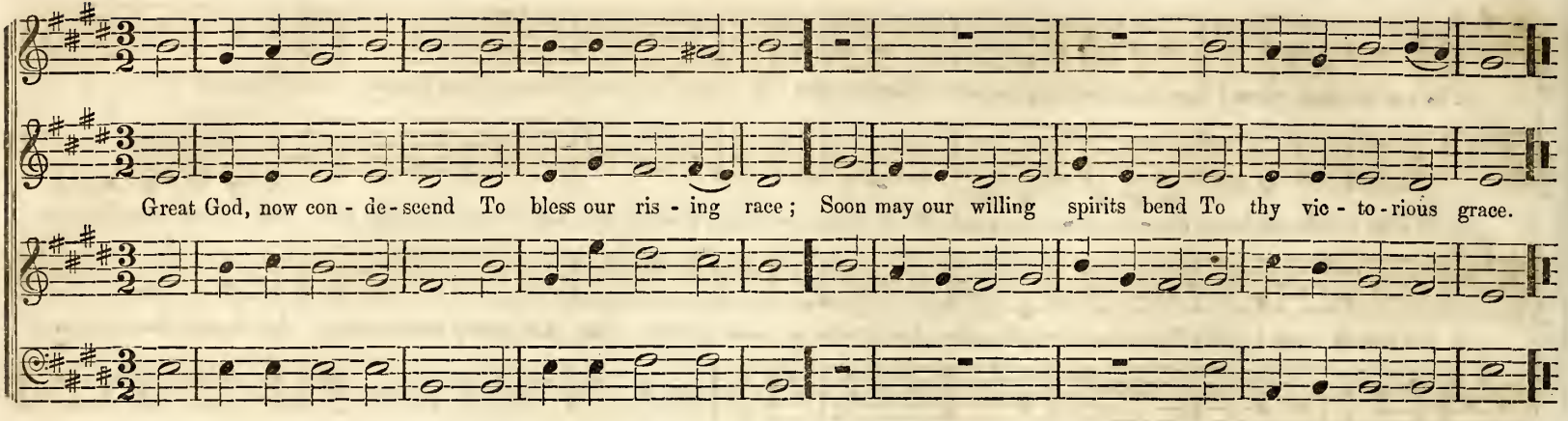
SUPPLIANT. S. M.

S. HILL.



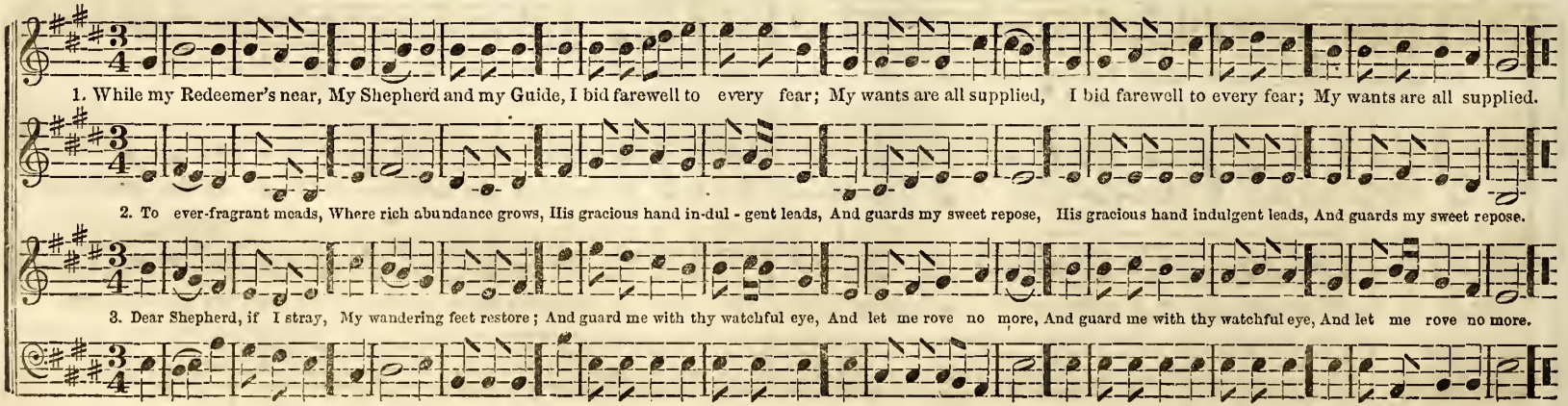
PHLOX. S. M.

From "Songs of Sacred Praise." *

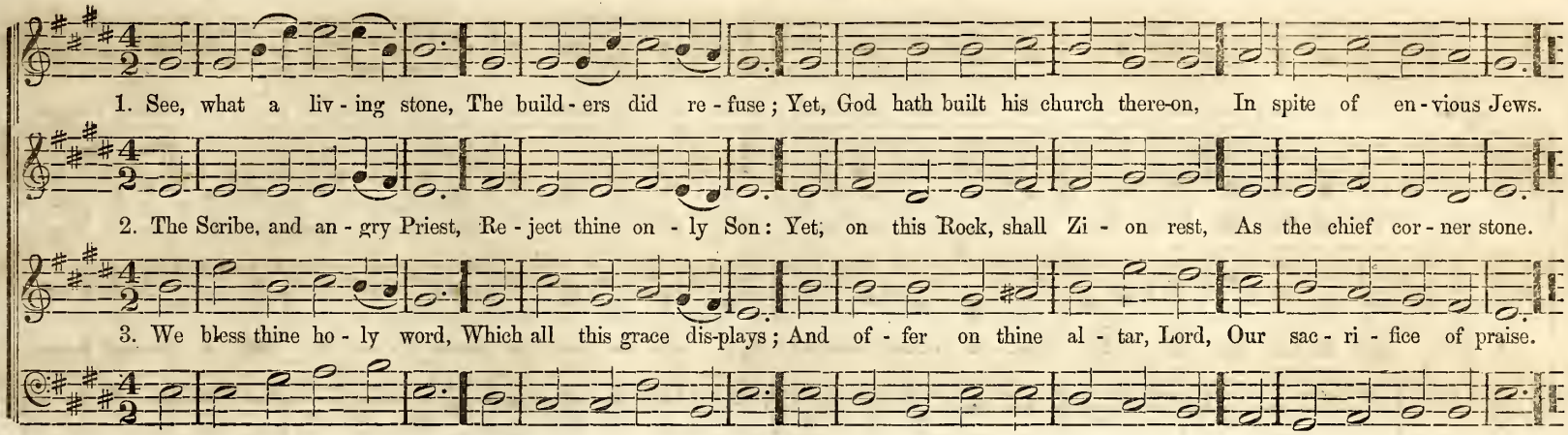


REDEEMER. S. M.

*

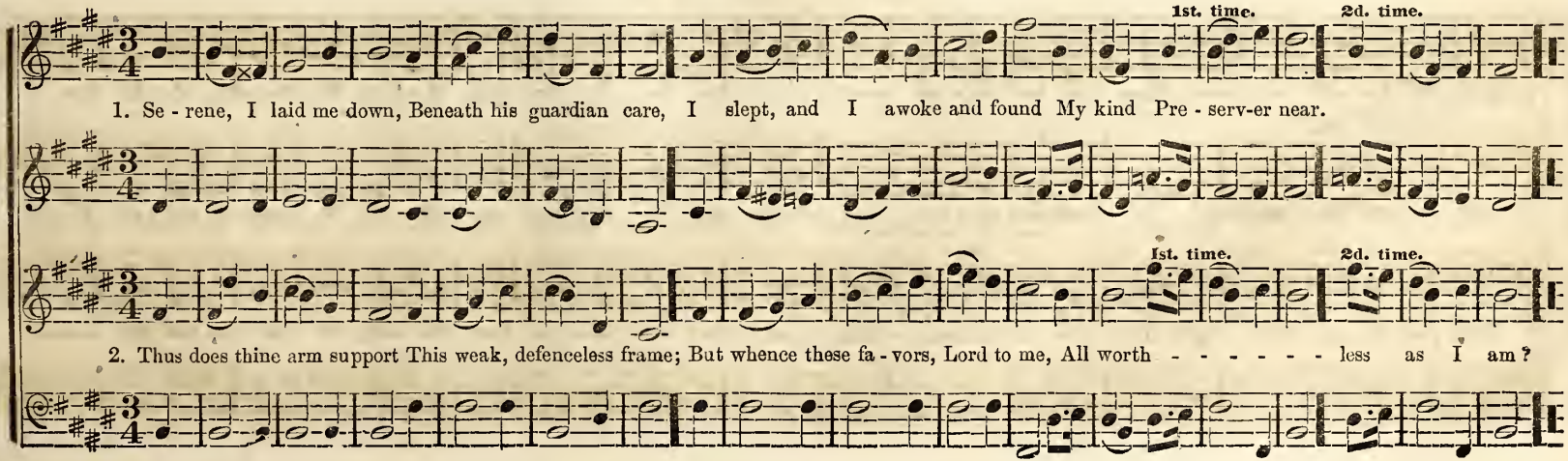


ARISTIDES. S. M.

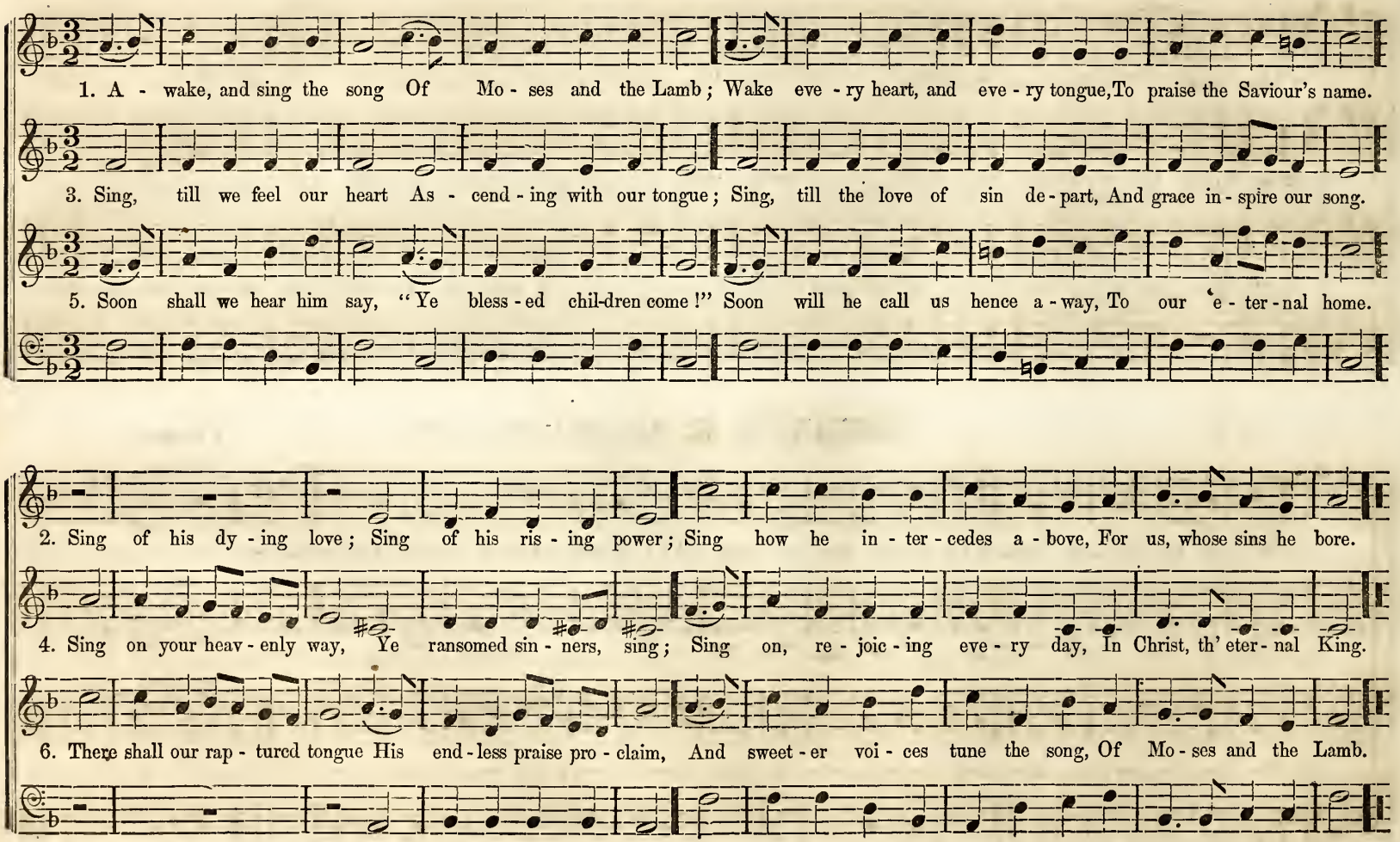


SERENE. S. M. "Serene I laid me down."

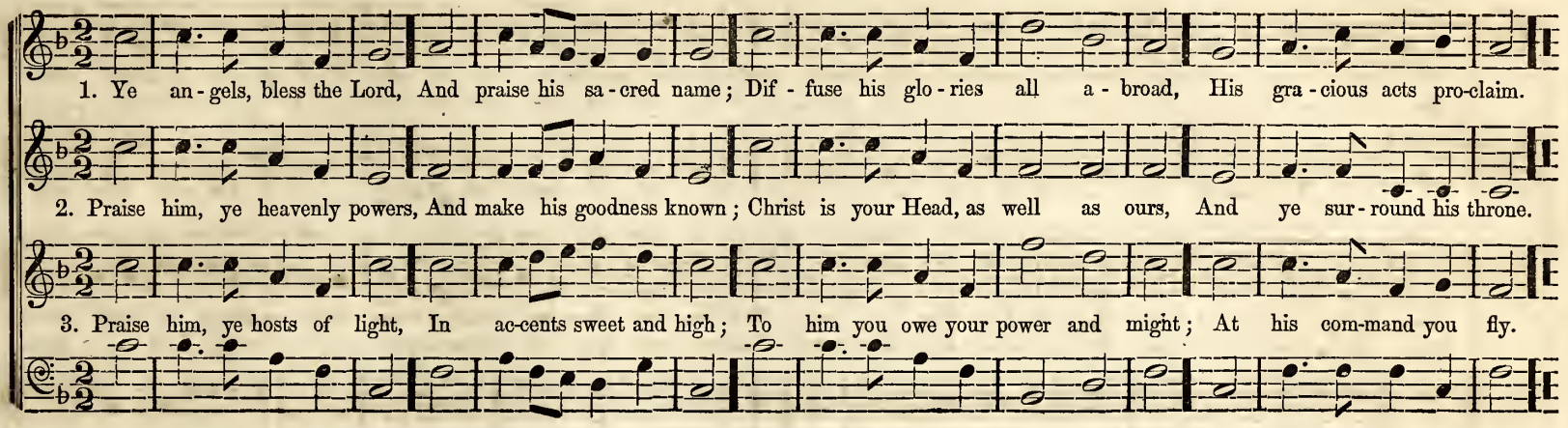
J. E. GOULD.



MARLAND. S. M. DOUBLE. *

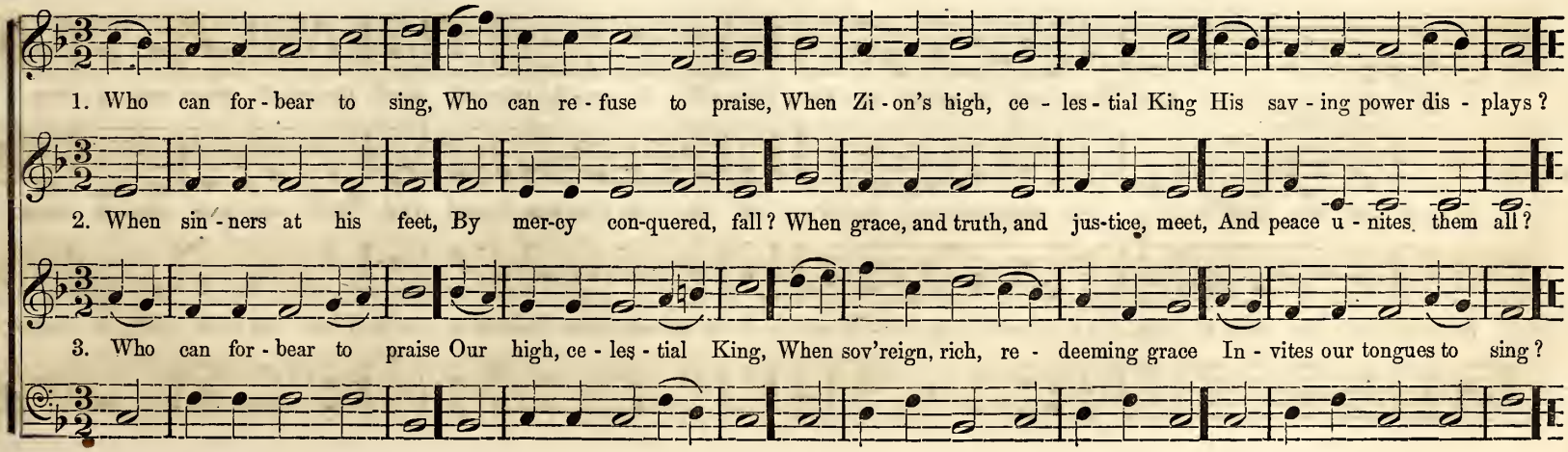


COMMAND. S. M.



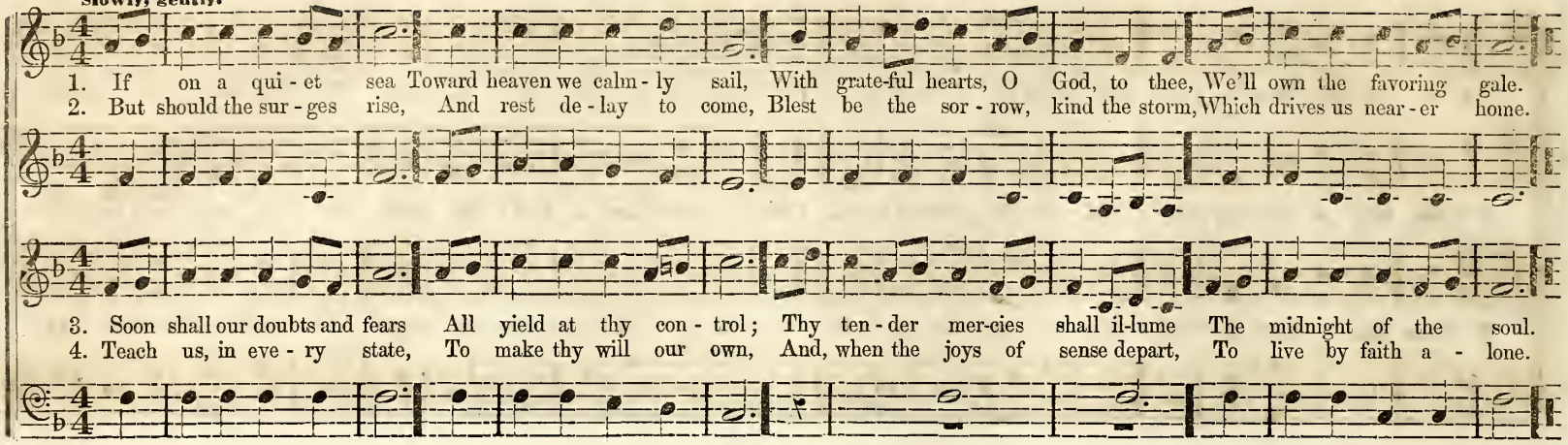
F

SWAYNE. S. M. *

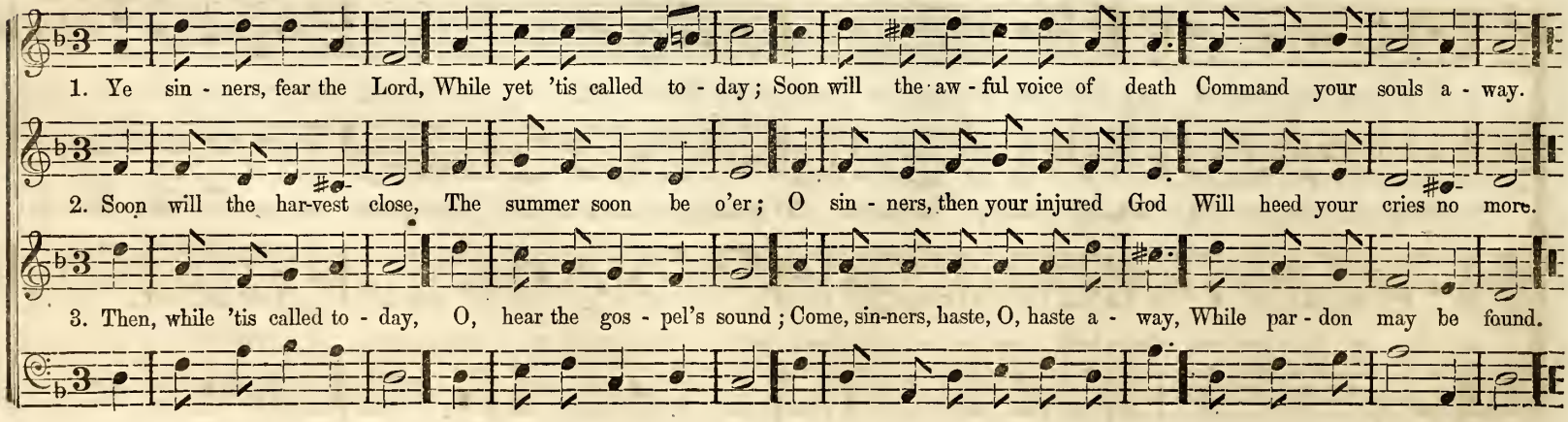


TENDERNESS. S. M. *

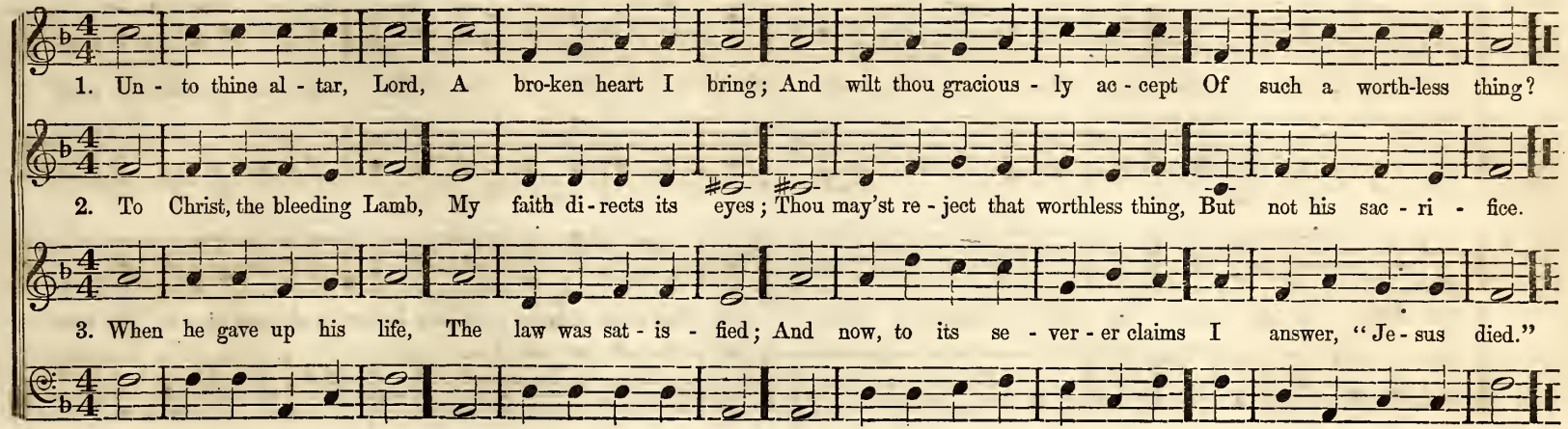
Slowly, gently.



HASTE. S. M. *

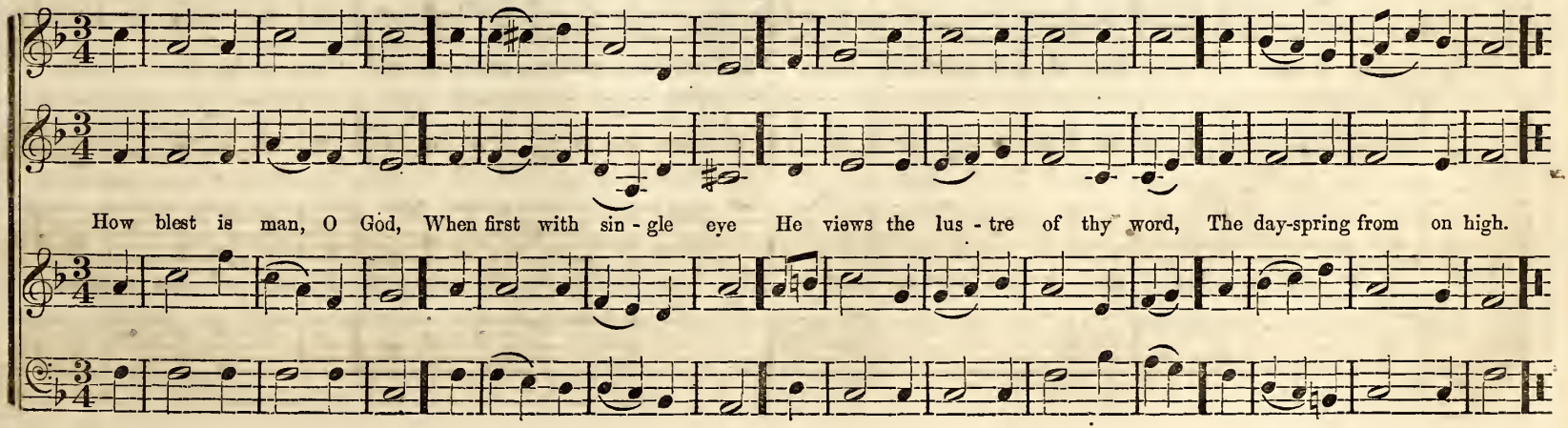


RIPPON. S. M.



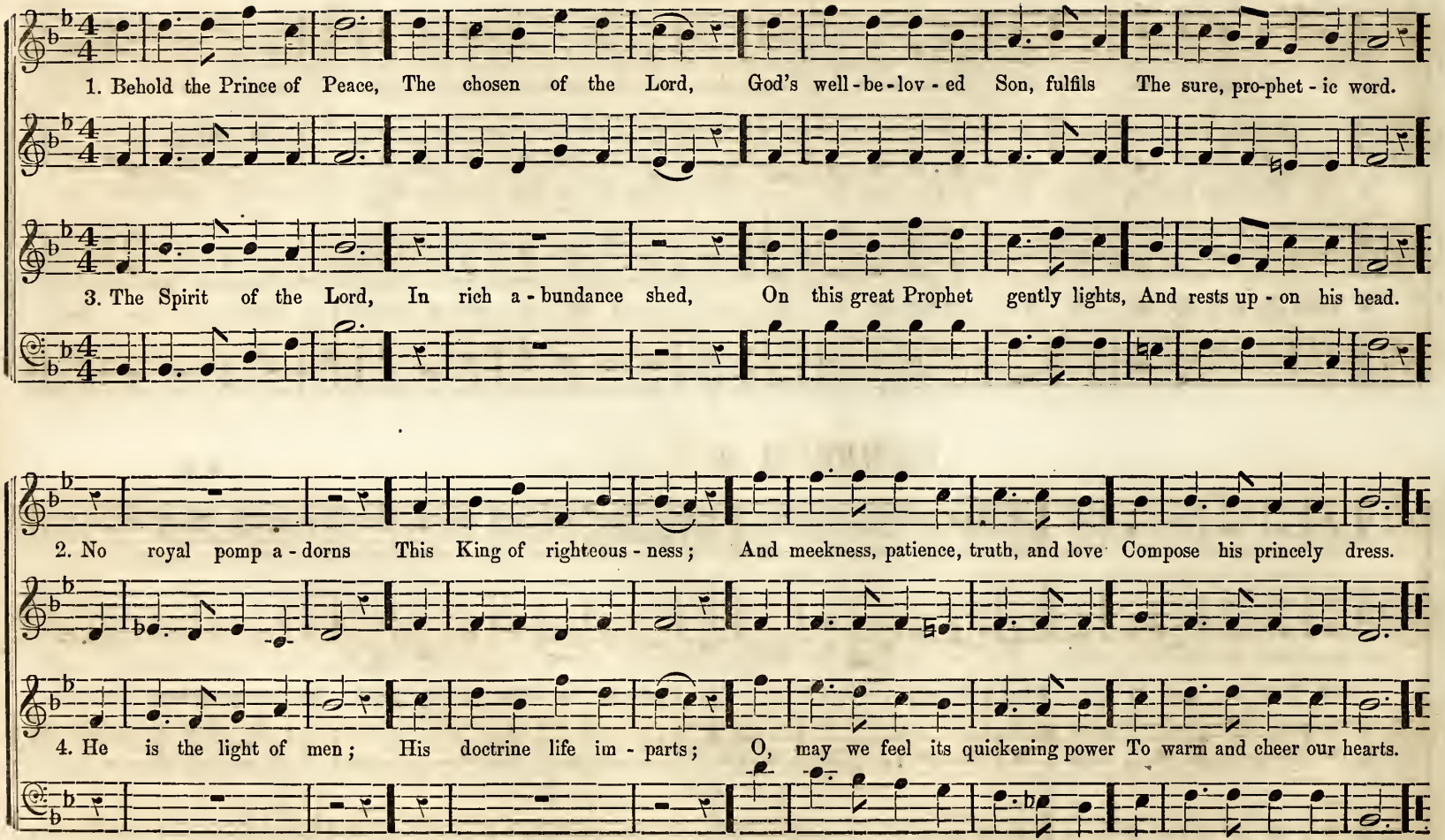
ILLSLEY. S. M.

E. H.

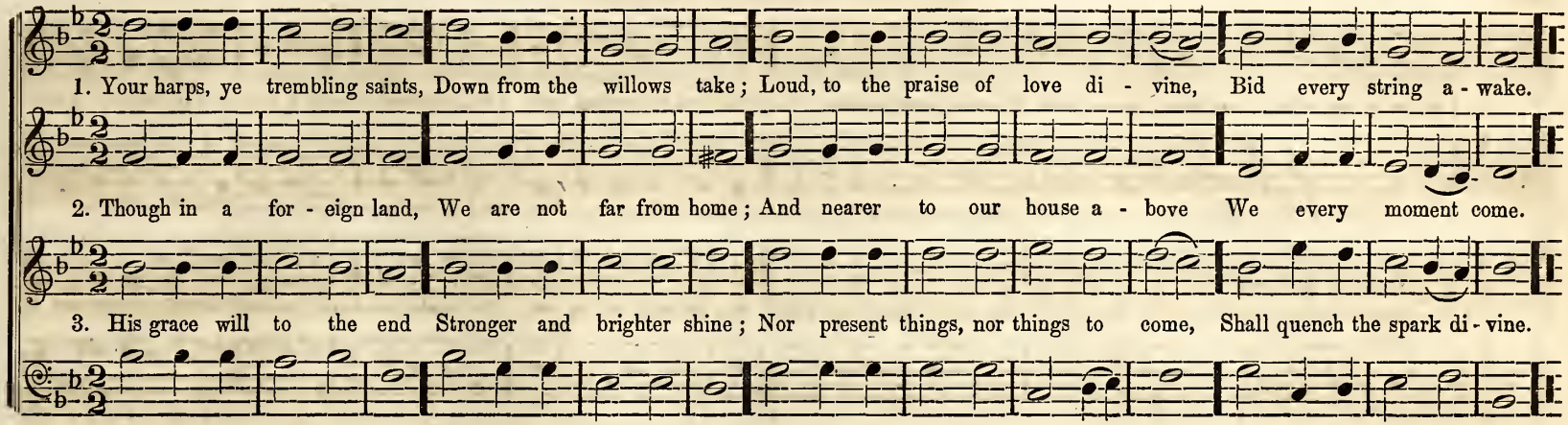


PRINCE. S. M. DOUBLE.

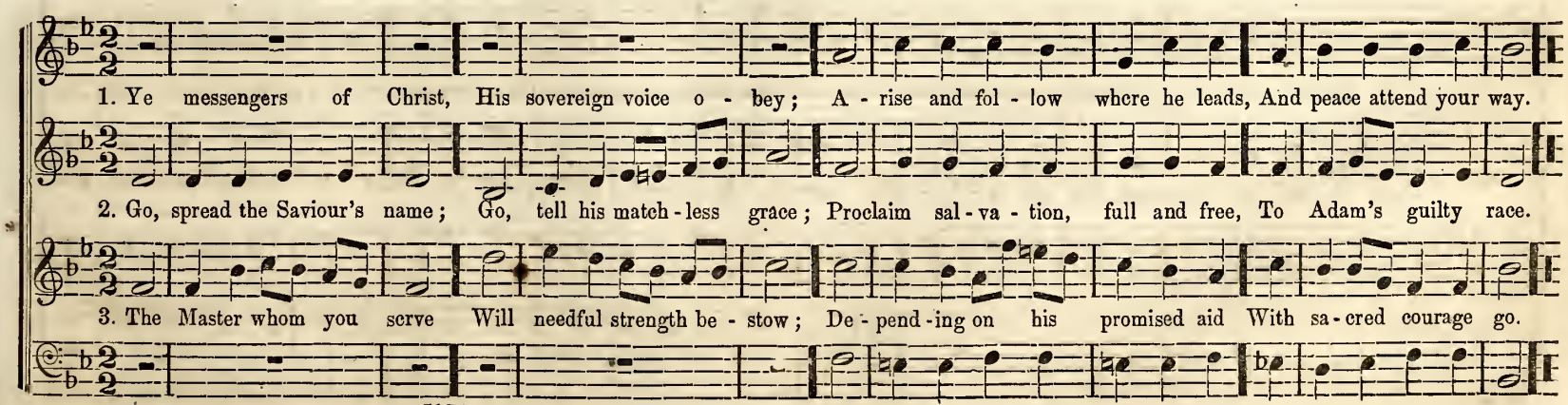
C. F. H.



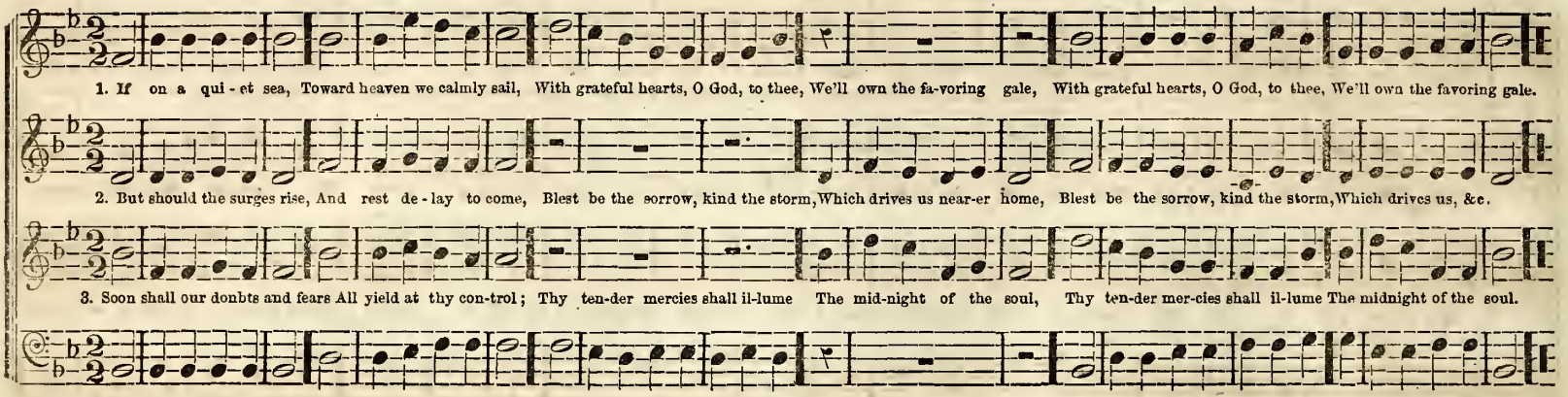
ELM STREET. S. M.



FIDELITY. S. M. †

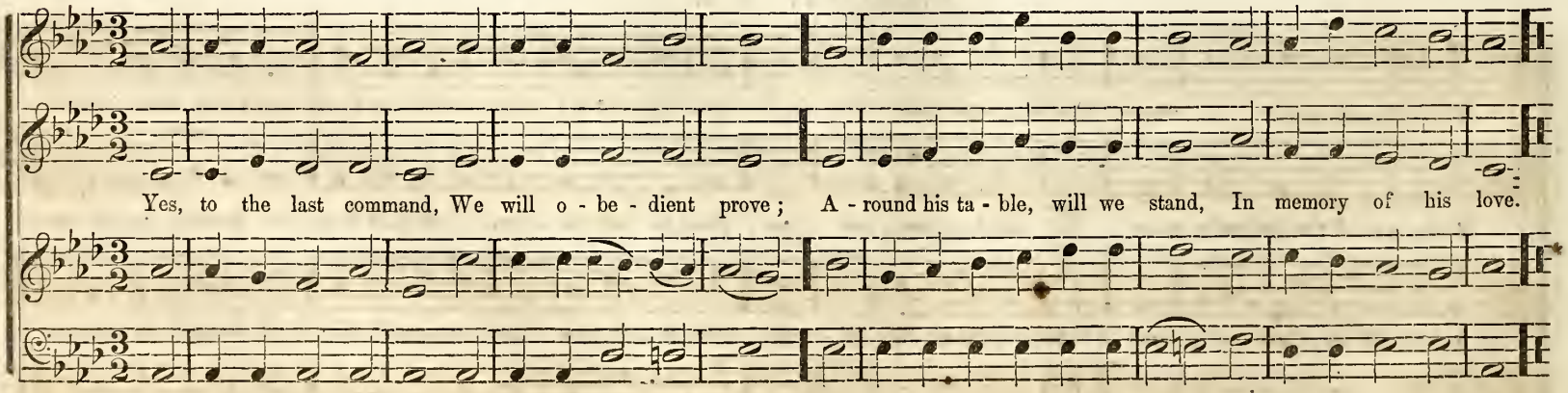


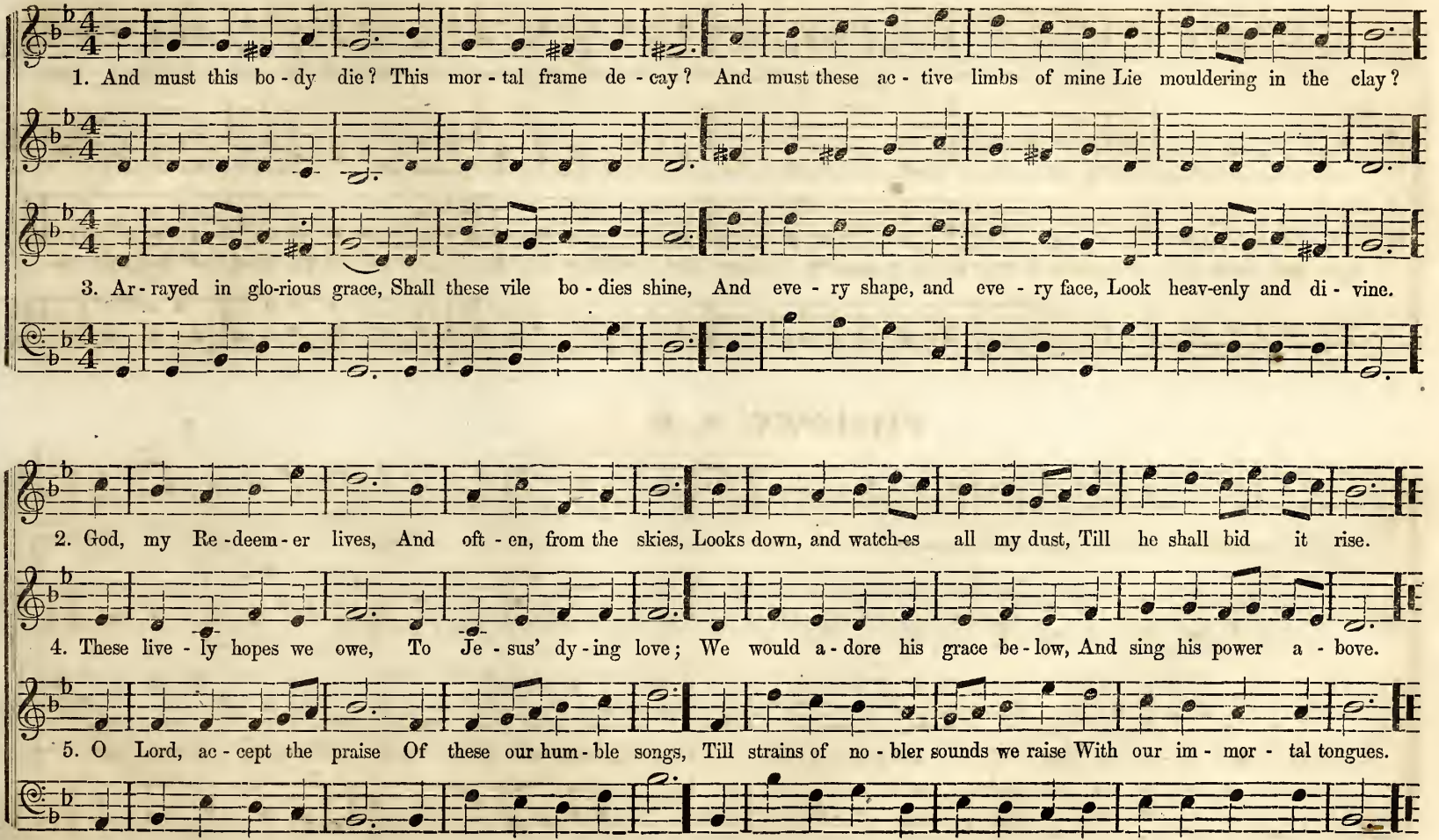
NEW SELVIN. S. M.

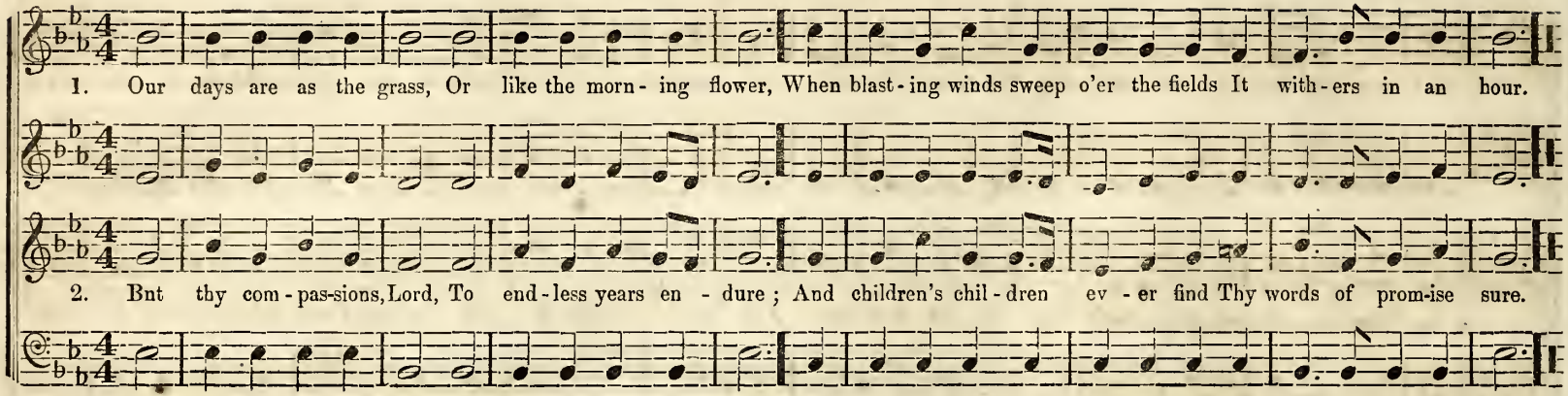


ST. ANTHONY. S. M.

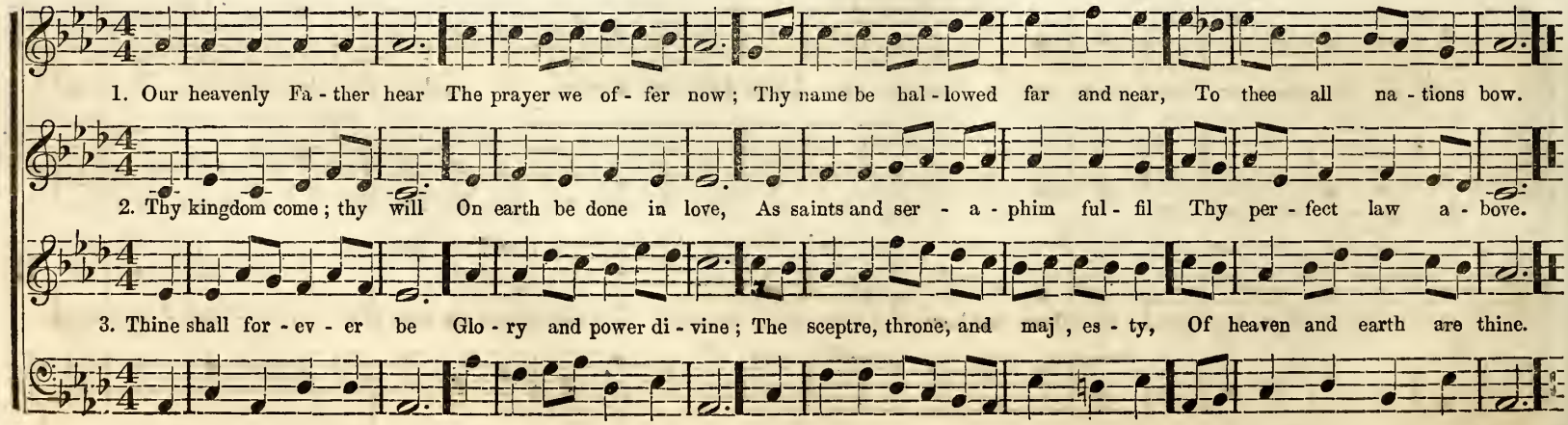
E. H.



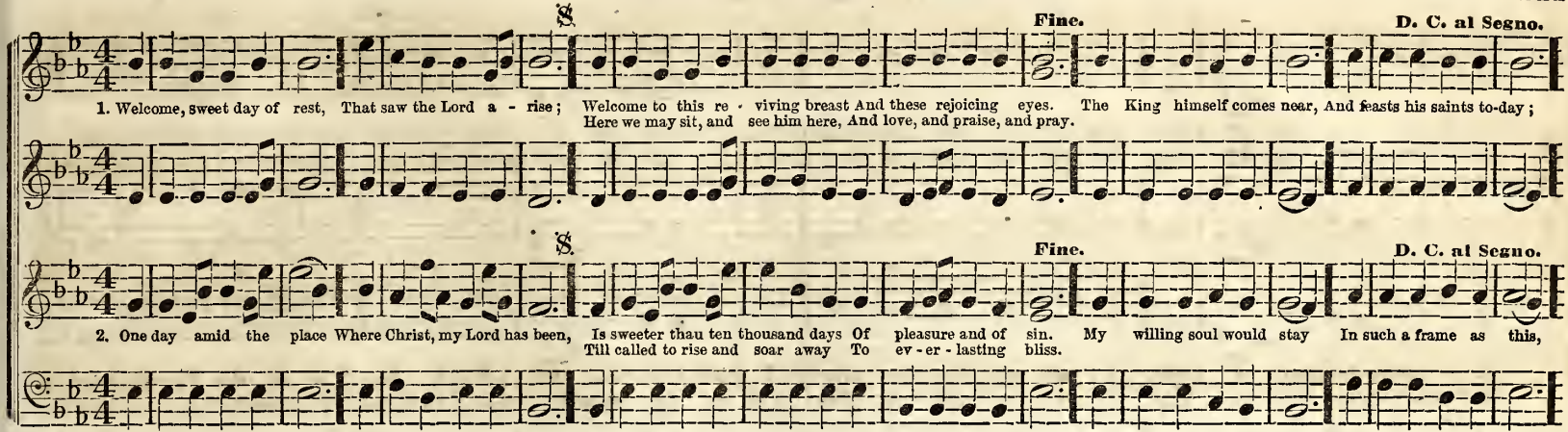

1. And must this bo - dy die? This mor - tal frame de - cay? And must these ac - tive limbs of mine Lie mouldering in the clay?
3. Ar - rayed in glo-rious grace, Shall these vile bo - dies shine, And eve - ry shape, and eve - ry face, Look heav-enly and di - vine.
2. God, my Re - deem - er lives, And oft - en, from the skies, Looks down, and watch-es all my dust, Till he shall bid it rise.
4. These live - ly hopes we owe, To Je - sus' dy - ing love; We would a - dore his grace be - low, And sing his power a - bove.
5. O Lord, ac - cept the praise Of these our hum - ble songs, Till strains of no - bler sounds we raise With our im - mor - tal tongues.


1. Our days are as the grass, Or like the morn - ing flower, When blast - ing winds sweep o'er the fields It with - ers in an hour.
2. Bnt thy com - pas-sions, Lord, To end - less years en - dure; And children's chil - dren ev - er find Thy words of prom-ise sure.

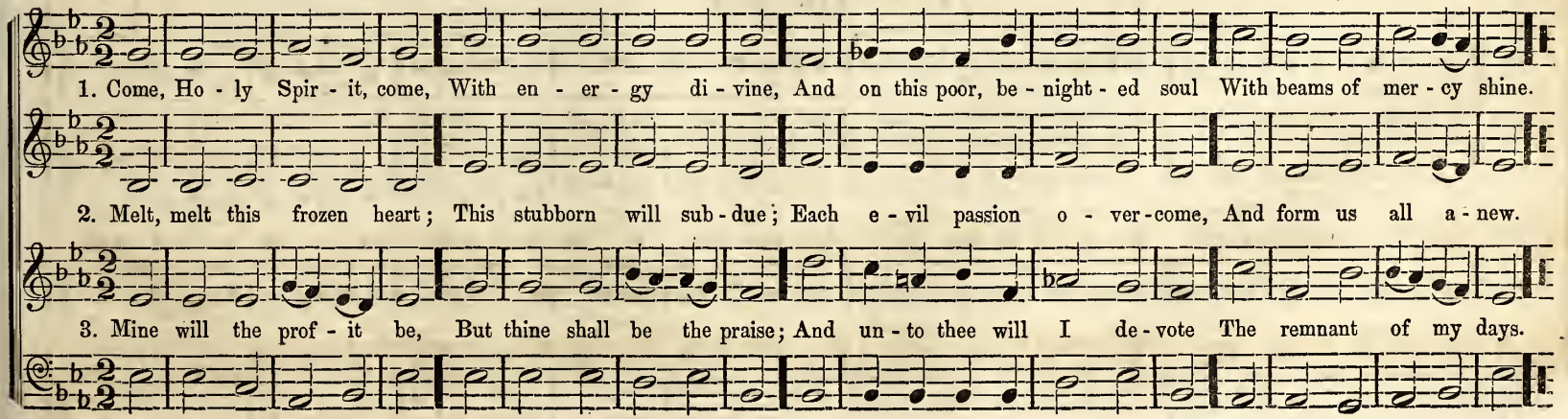
FAIRDOWN. S. M. *


1. Our heavenly Fa - ther hear The prayer we of - fer now; Thy name be hal - lowed far and near, To thee all na - tions bow.
2. Thy kingdom come; thy will On earth be done in love, As saints and ser - a - phim ful - fil Thy per - fect law a - bove.
3. Thine shall for - ev - er be Glo - ry and power di - vine; The sceptre, throne, and maj , es - ty, Of heaven and earth are thine.

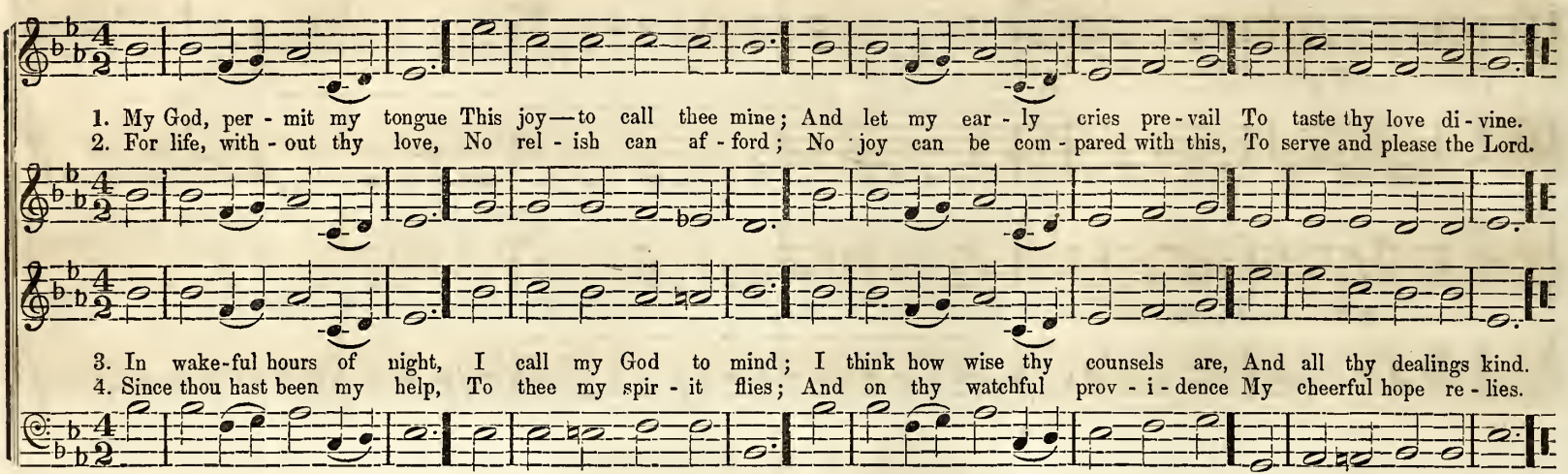
WELCOME. S. M. Double.



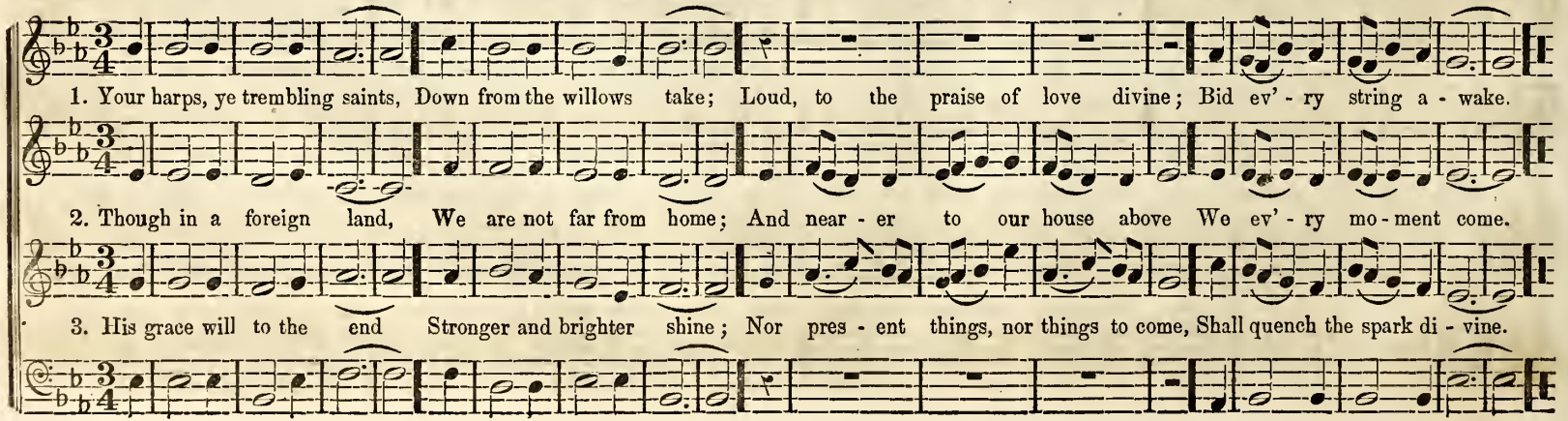
TENNYSON. S. M.



NOBLE. S. M.

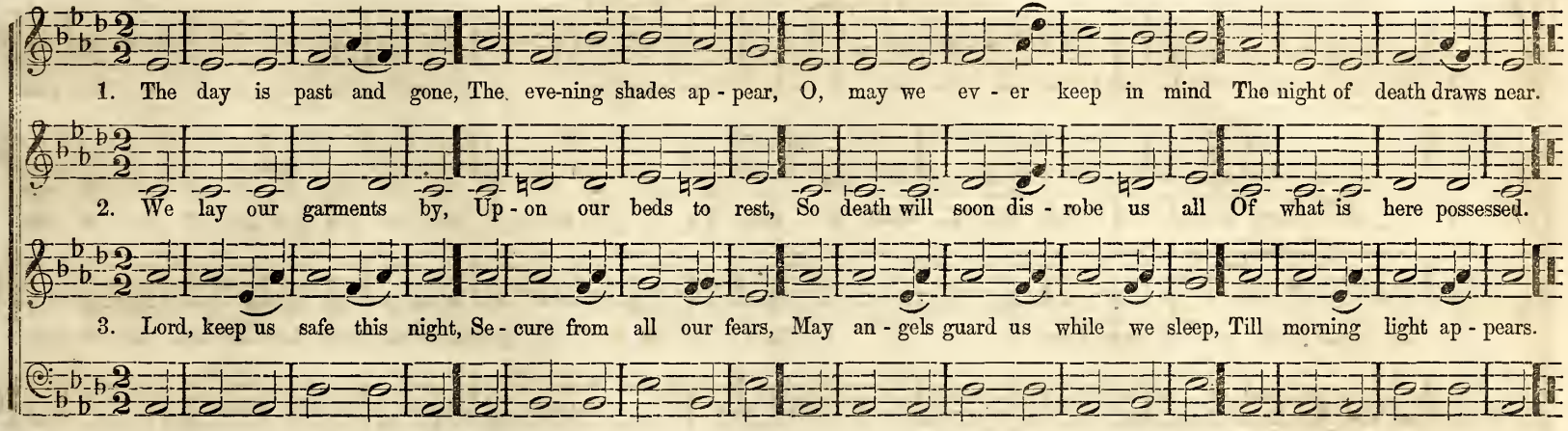


FORSYTH. S. M.



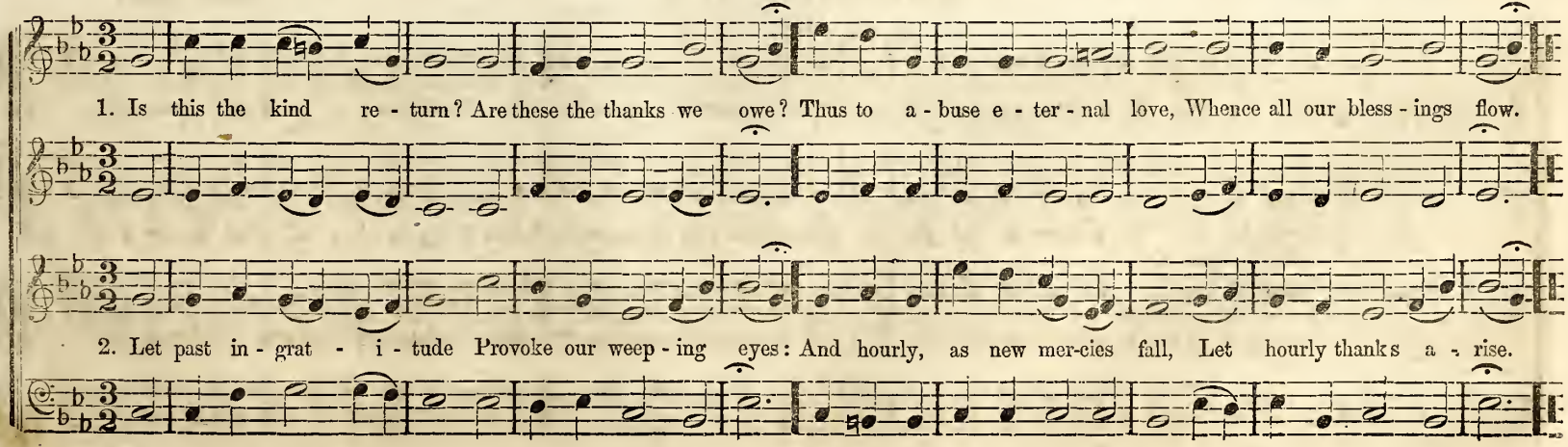
NIGHT. S. M.

E. HAMILTON. 1853.



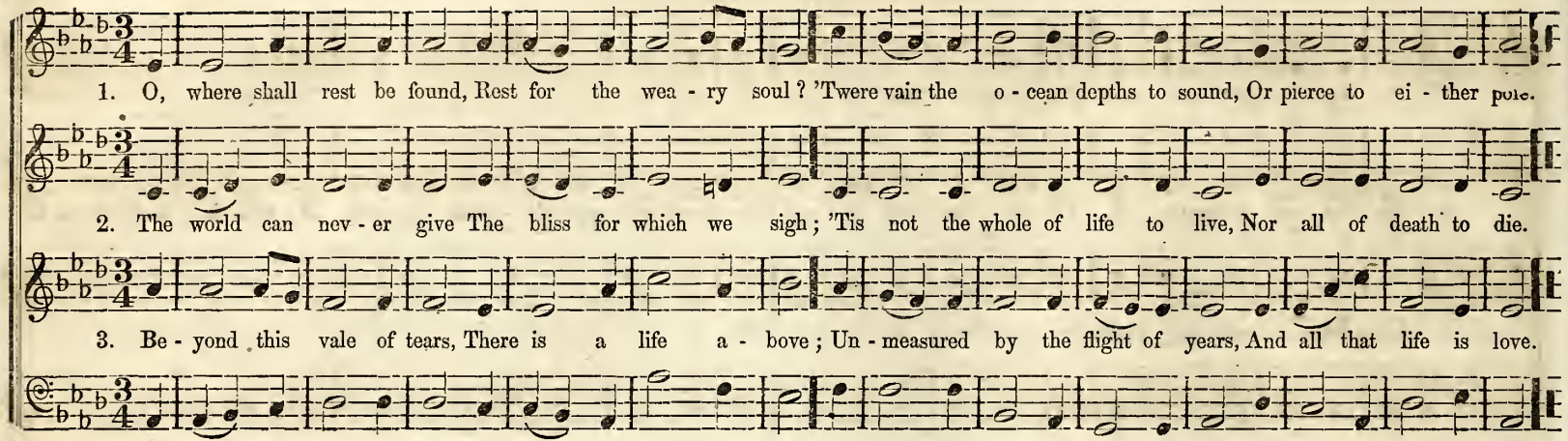
CAIRO. S. M.

From "Songs of Sacred Praise."
E. HAMILTON. 1845.



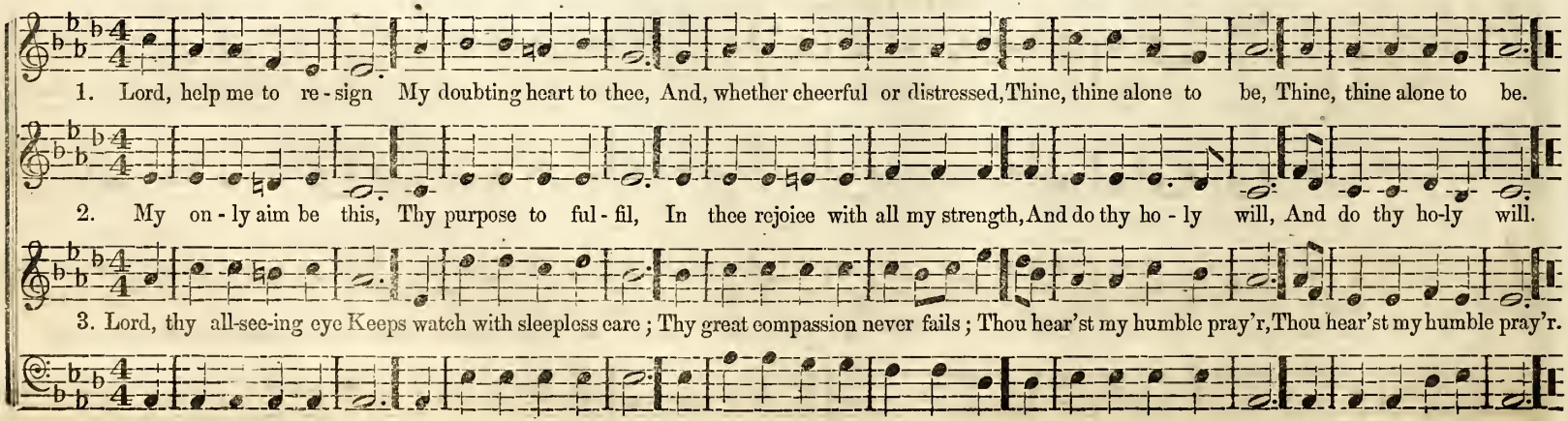
CORYDALIS. S. M.

"Songs of Sacred Praise."
E. HAMILTON. 1845.

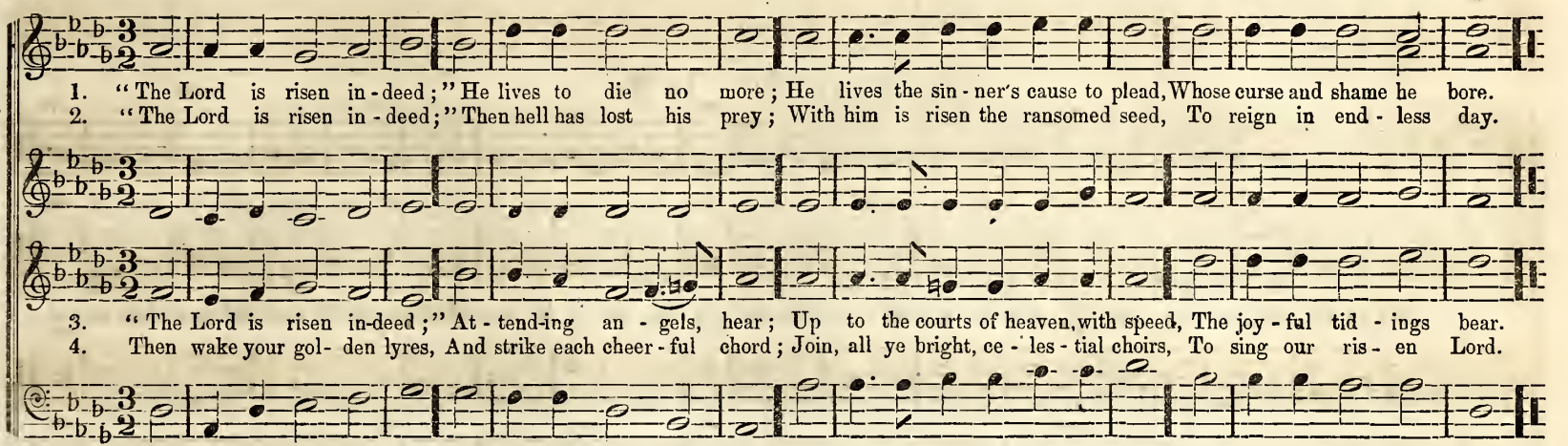


MESSENGER. S. M.

GERMAN MELODY.

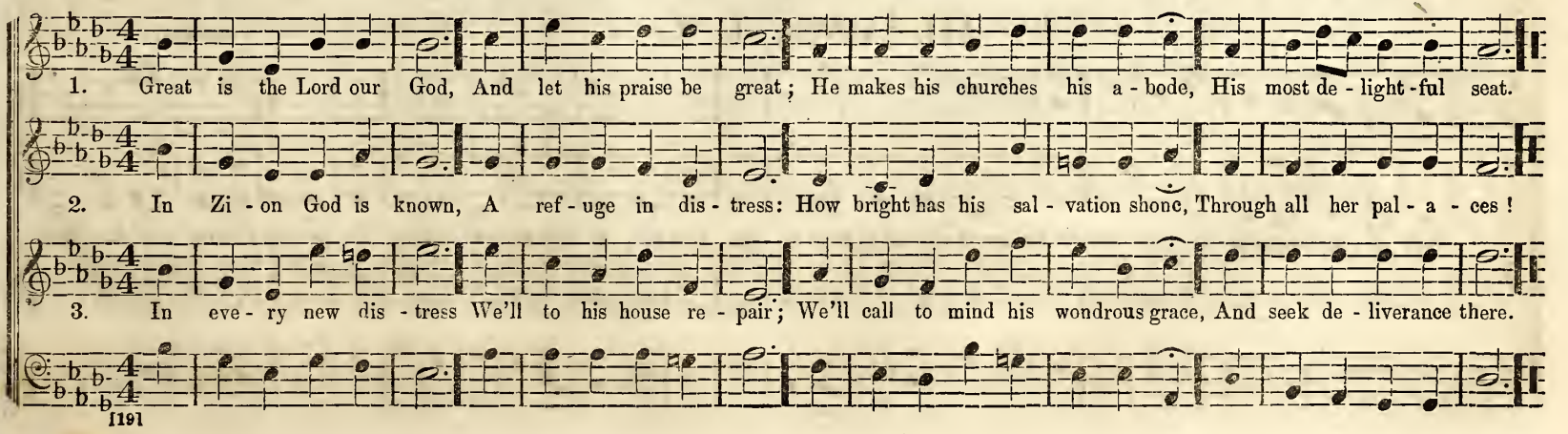


EASTER. S. M.



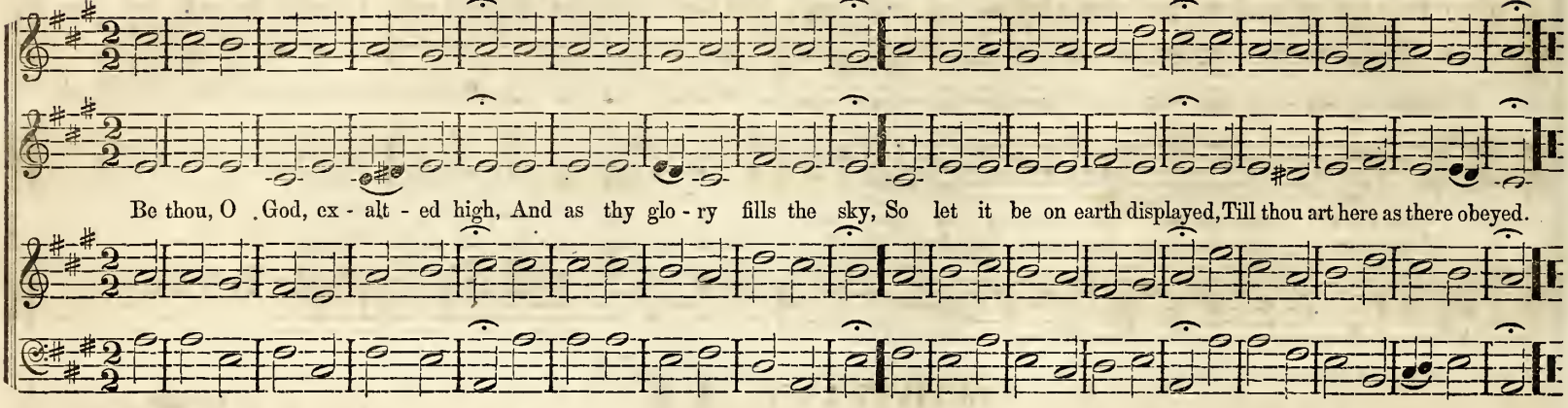
DELIVERANCE. S. M.

A. S. ALLEN.



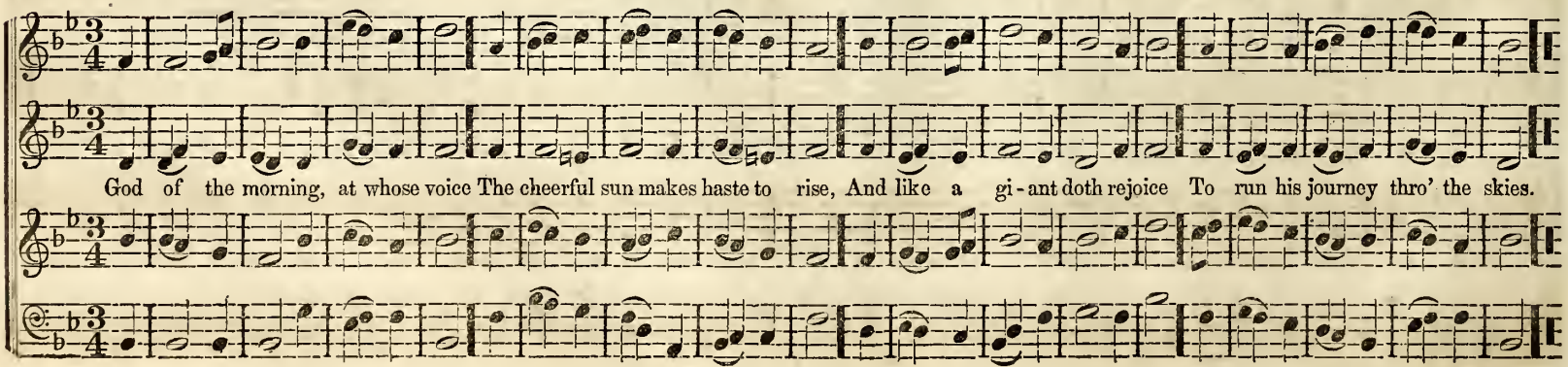
OLD HUNDRED. L. M.

ANON.



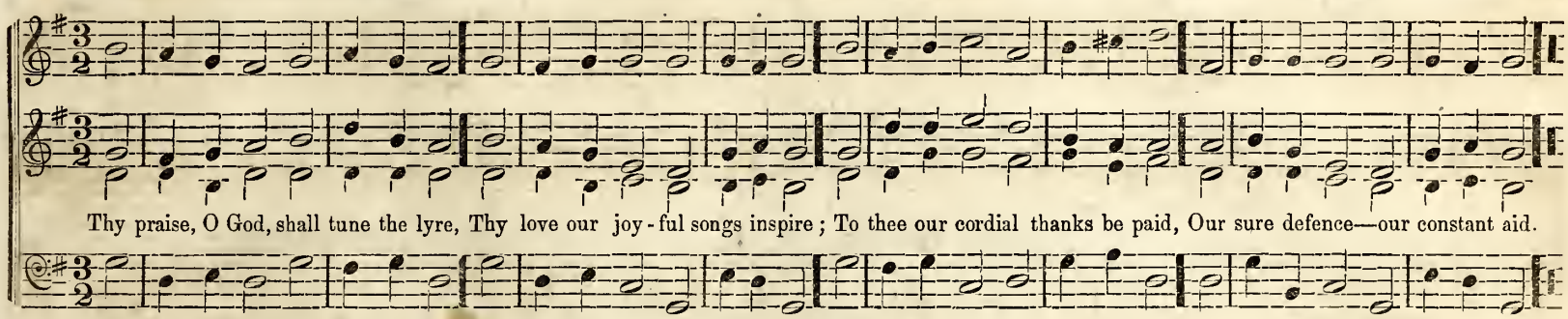
ALL SAINTS. L. M.

WM. KNAPP.



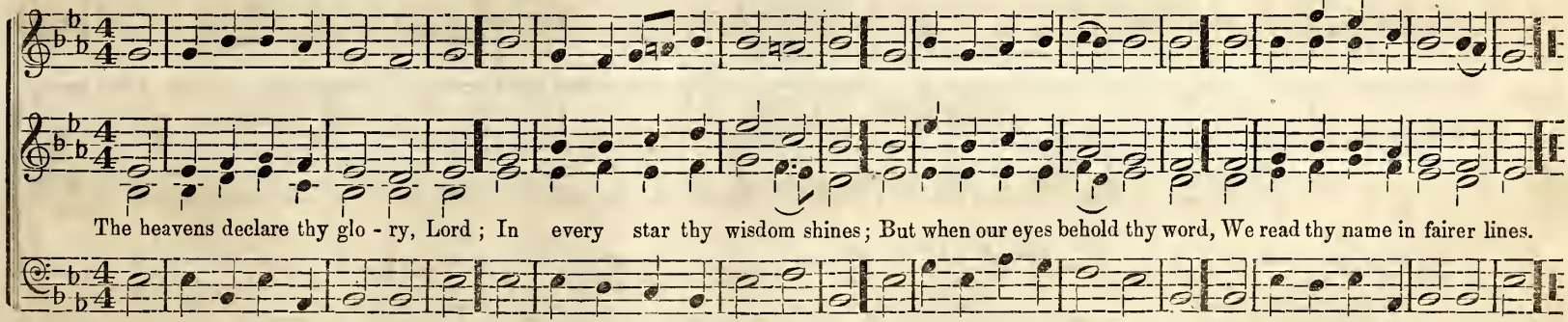
ROCKINGHAM. L. M.

L. MASON.
By permission.



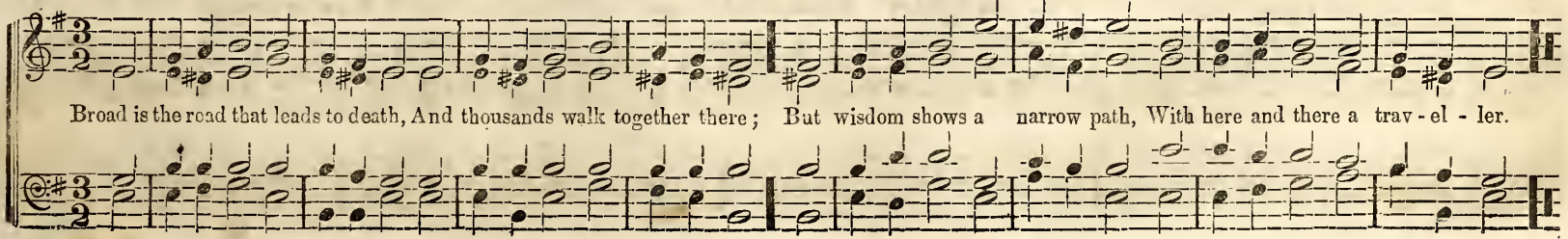
UXBRIDGE. L. M.

L. MASON.
By permission.



WINDHAM. L. M. MINOR.

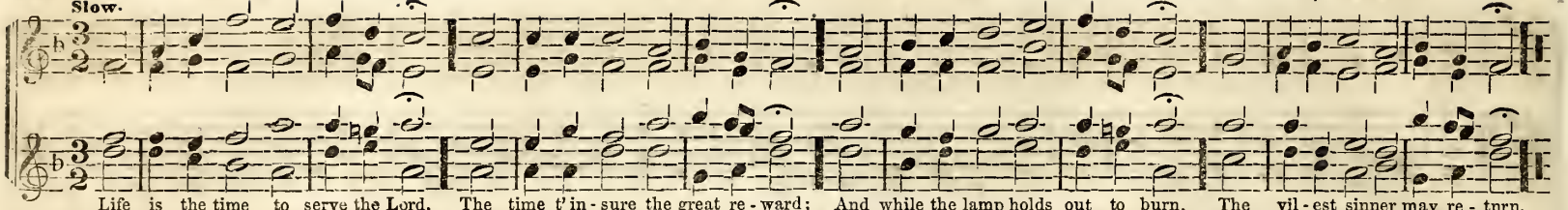
DANIEL REED.



WELLS. L. M.

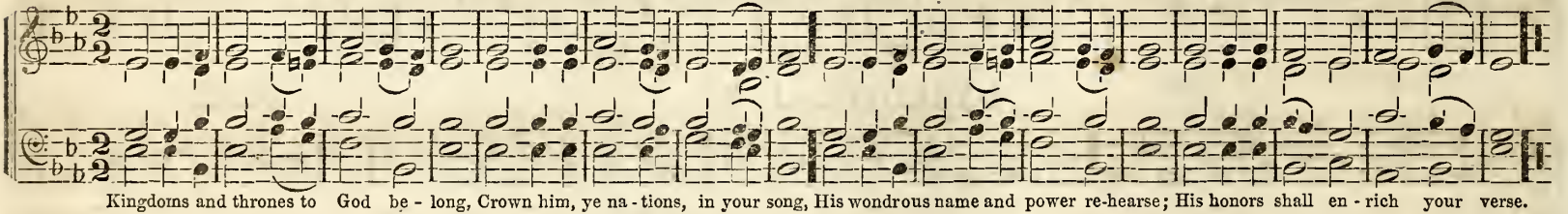
ISRAEL HOLDROYD, 1769

Slow.



HAMBURG. L. M.

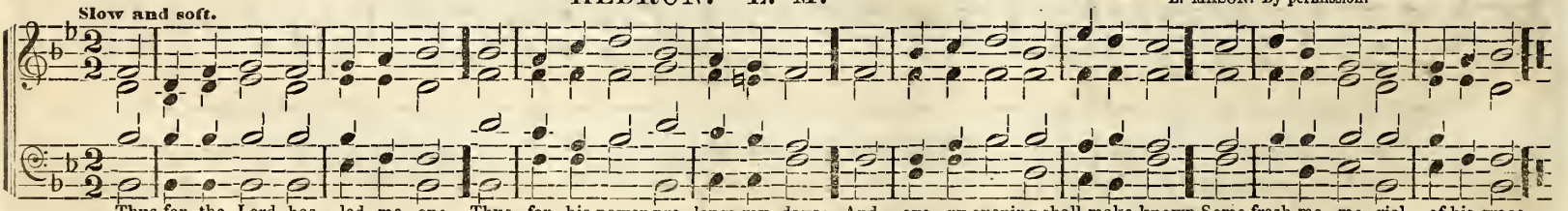
GREGORIAN CHANT,
Arranged by L. MASON.



HEBRON. L. M.

L. MASON. By permission.

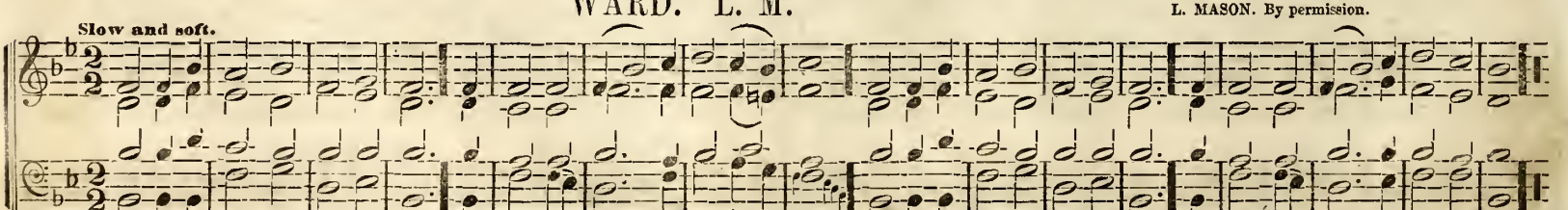
Slow and soft.



WARD. L. M.

L. MASON. By permission.

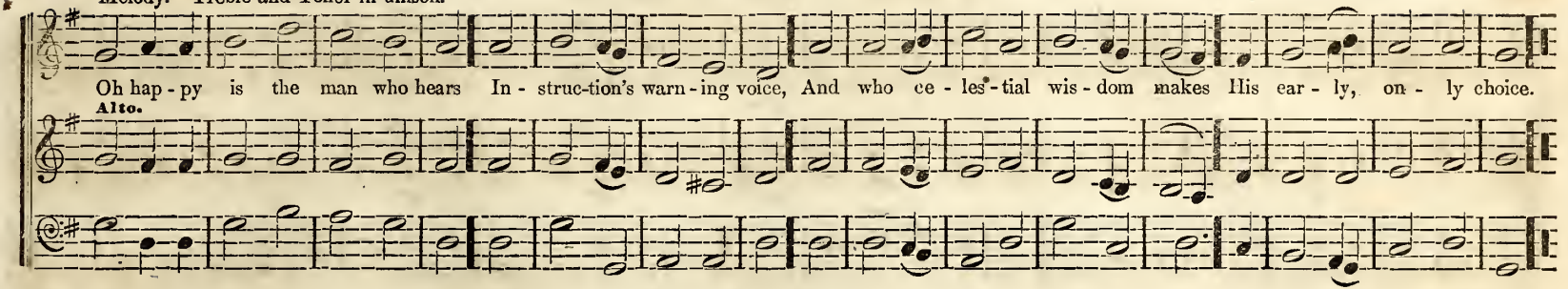
Slow and soft.



DEDHAM. C. M.

WM. GARDINER.

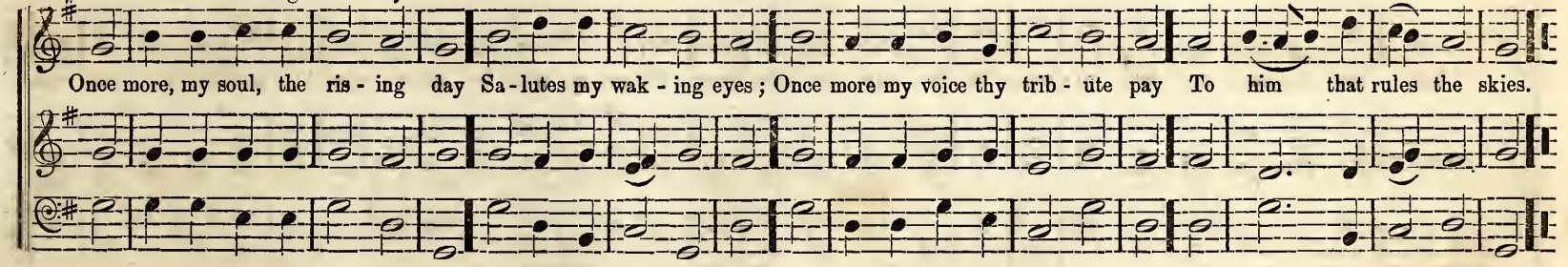
Melody. Treble and Tenor in unison.



PETERBOROUGH. C. M.

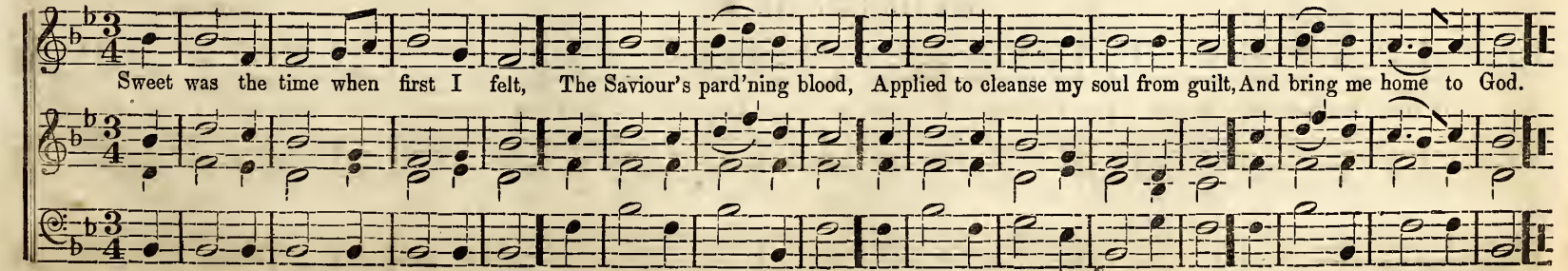
OLD TUNE.

Tenor and Treble sing the melody.



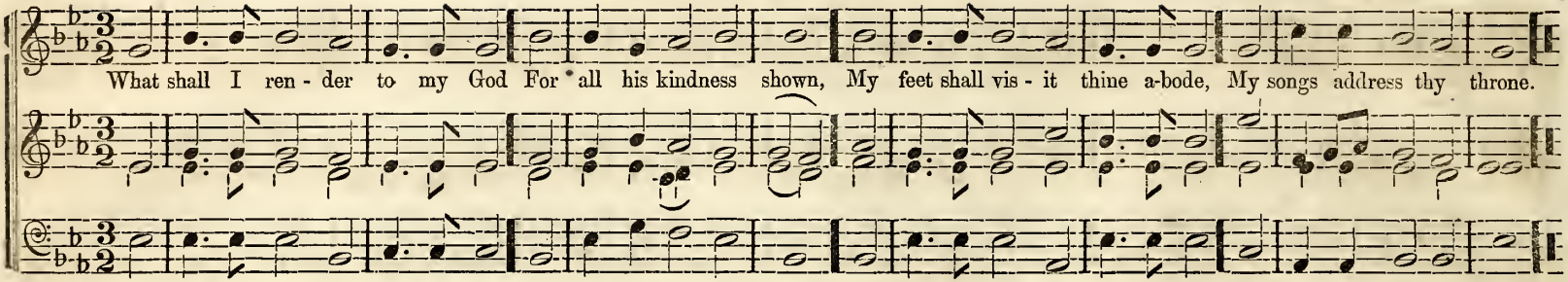
BALERMA. C. M.

OLD TUNE.



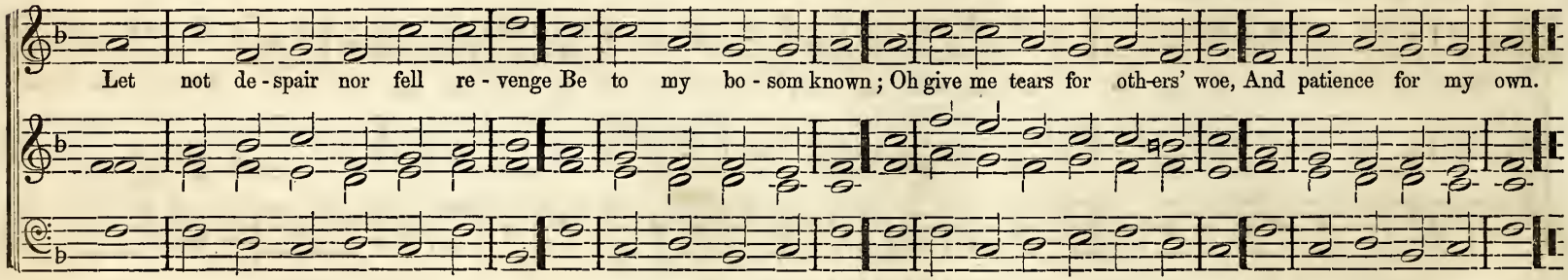
ARLINGTON. C. M.

OLD TUNE.



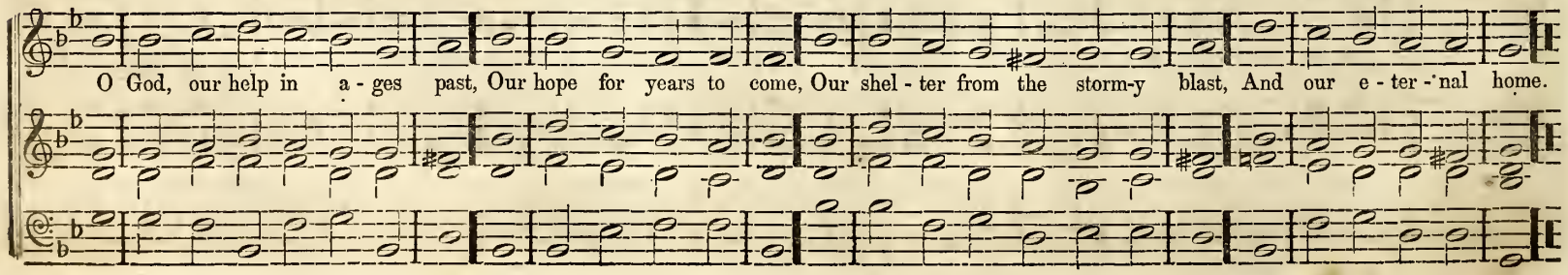
DUNDEE. C. M.

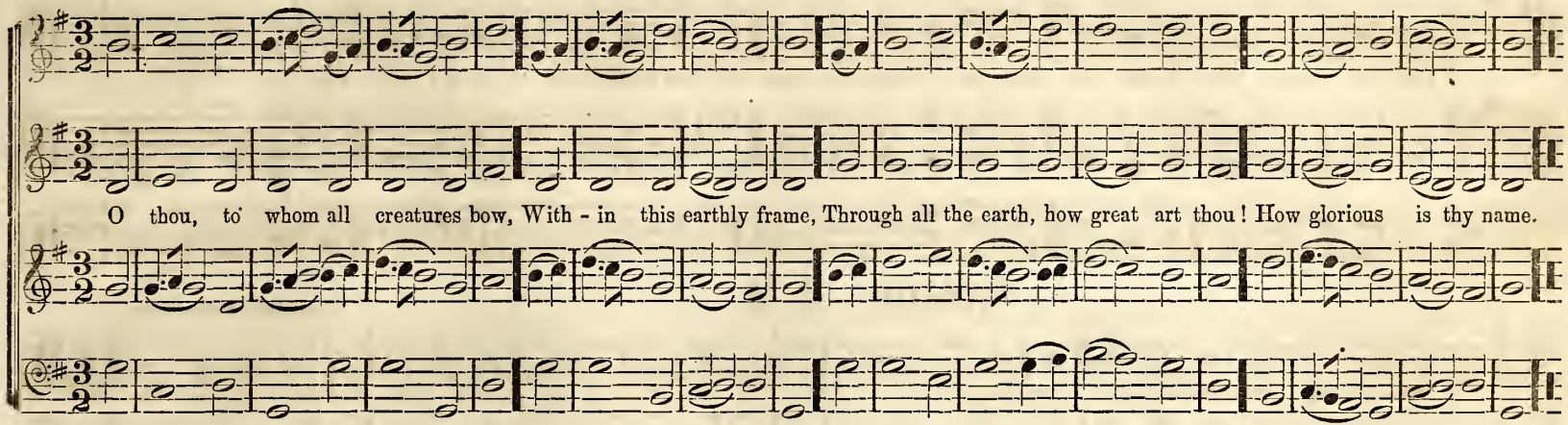
From "Scotch Psalter." 1615.



WINDSOR. C. M.

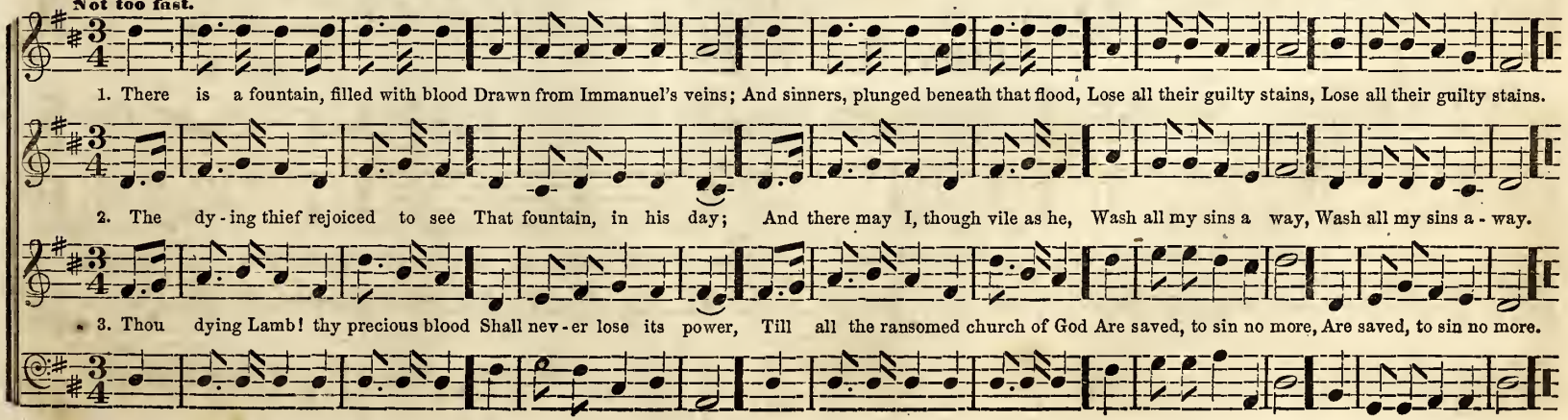
SCOTTISH.





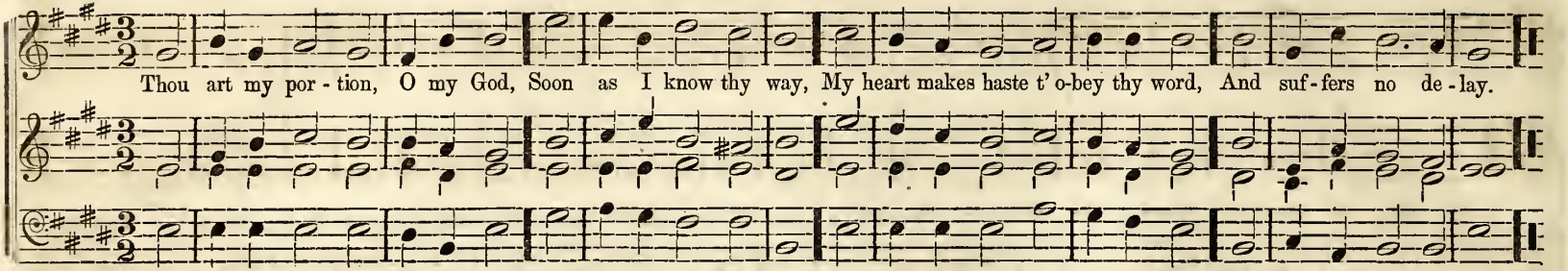
COWPER. C. M.

L. MASON.
By permission.



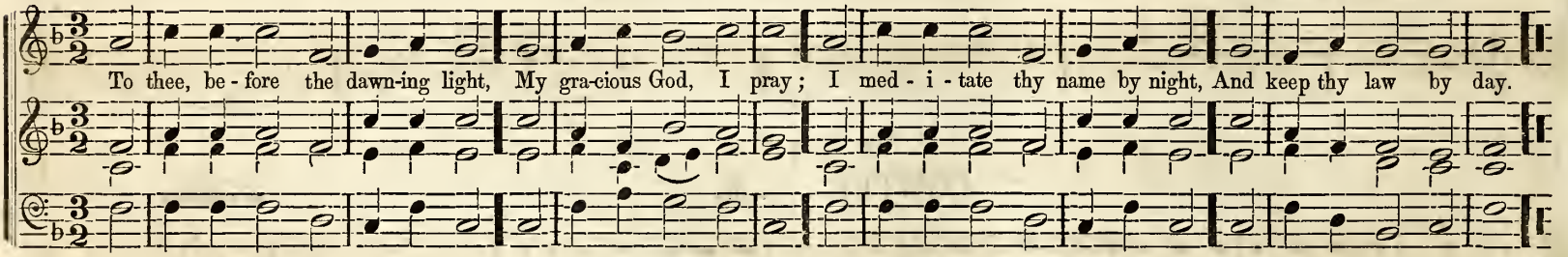
DOWNS. C. M.

L. MASON, by permission.



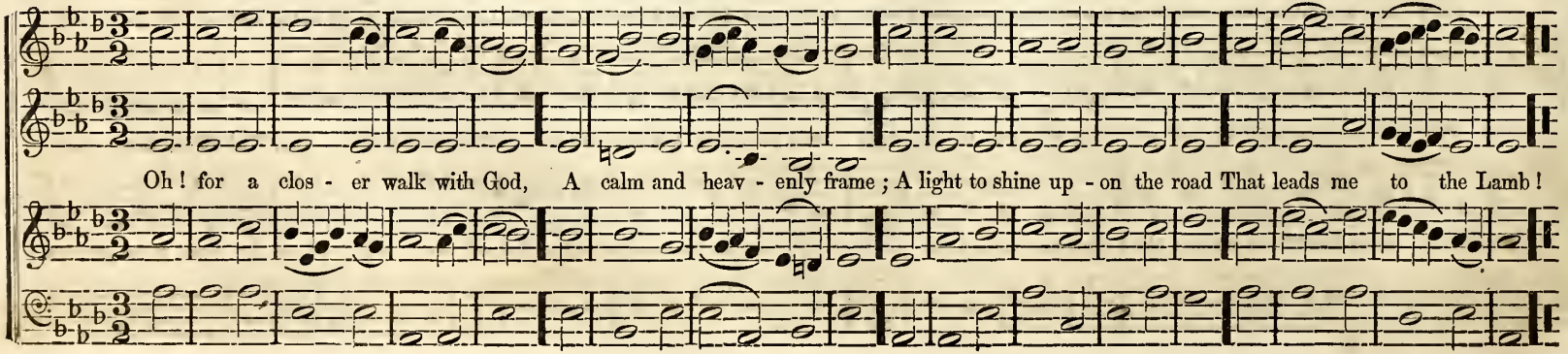
MARLOW. C. M.

L. MASON, by permission.



LEICESTER. C. M.

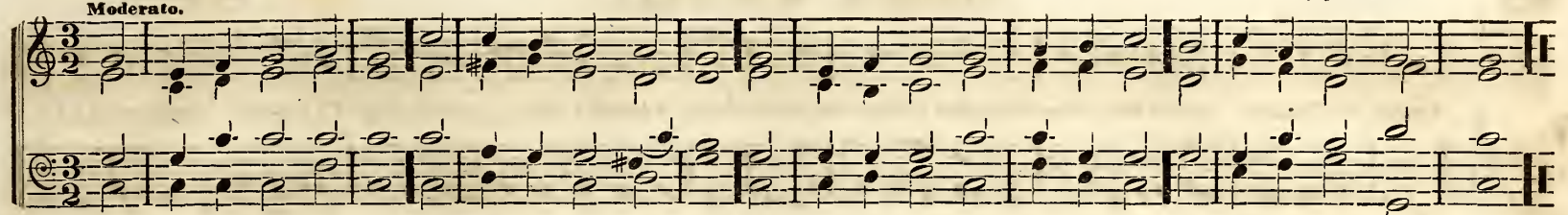
A. H. W.



BOYLSTON. S. M.

L. MASON.
By permission.

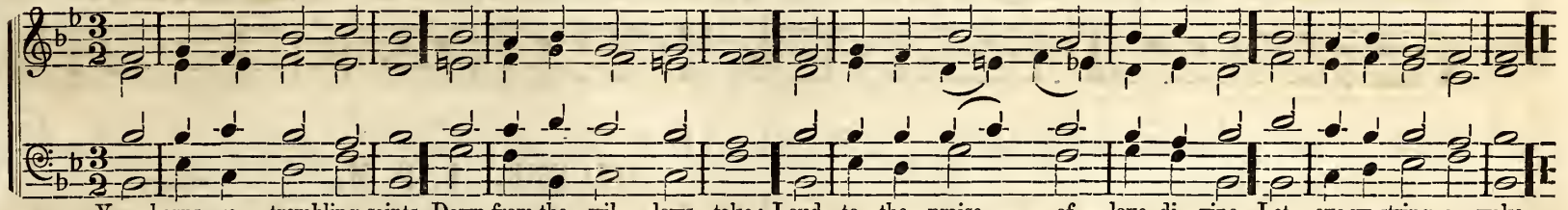
Moderato.



1. Our days are as the grass, Or like the morn - ing flower! When blasting winds sweep o'er the field, It with-ers in an hour.
2. But thy com - passions, Lord, To end-less years en - dure; And children's chil - dren ev - er find Thy words of prom - ise sure.

OLMUTZ. S. M.

GREGORIAN CHANT.

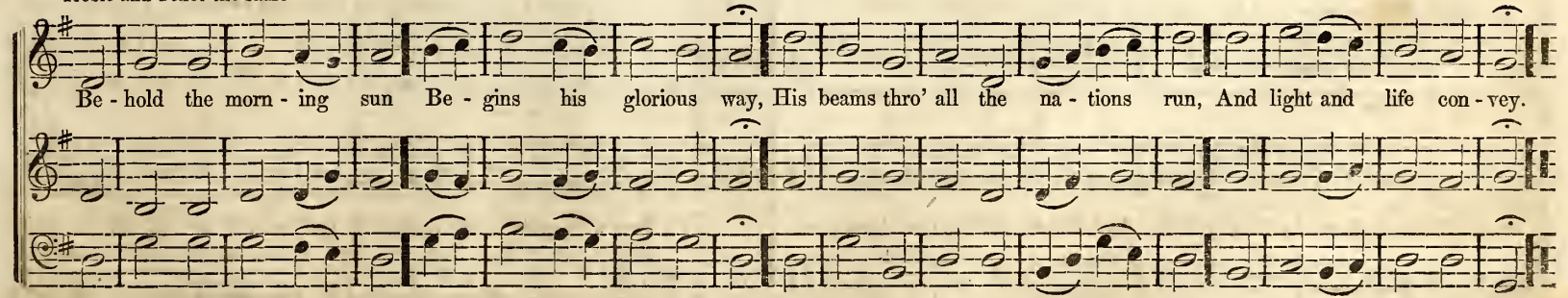


Your harps, ye trembling saints, Down from the wil - lows take: Loud, to the praise of love di - vine, Let eve-ry string a - wake.

ST. THOMAS. S. M.

OLD TUNE.

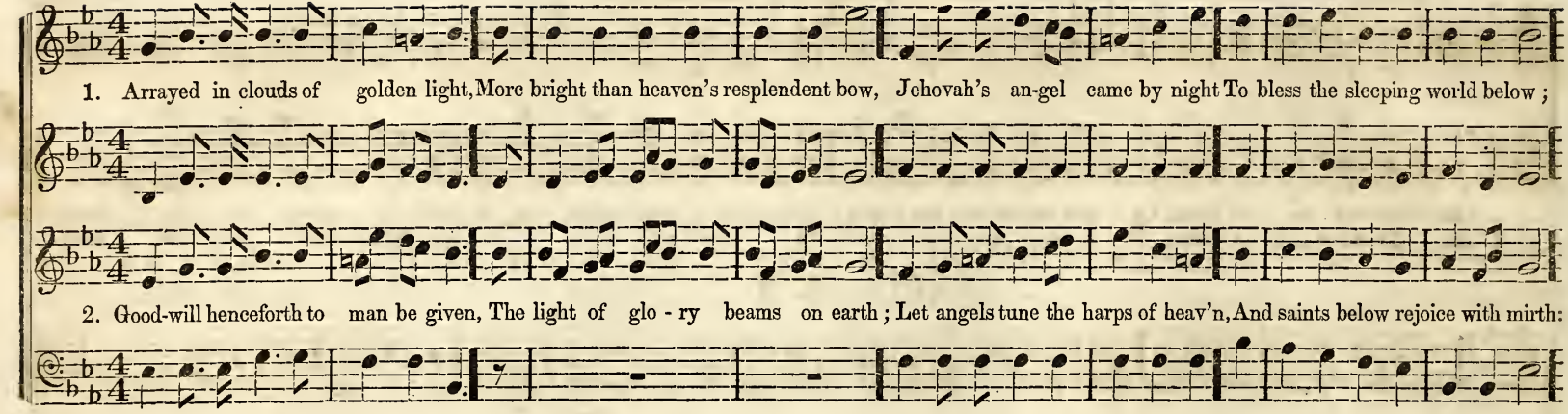
Treble and Tenor the same.



Be - hold the morn - ing sun Be - gins his glorious way, His beams thro' all the na - tions run, And light and life con - vey.

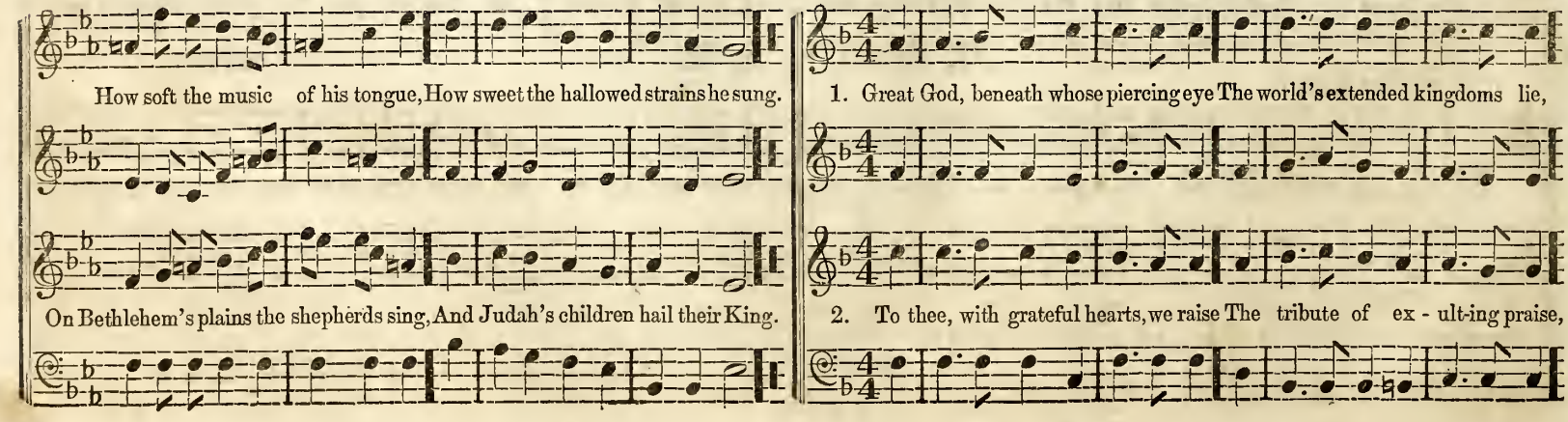
ELTONIA. L. M. 6 Lines.

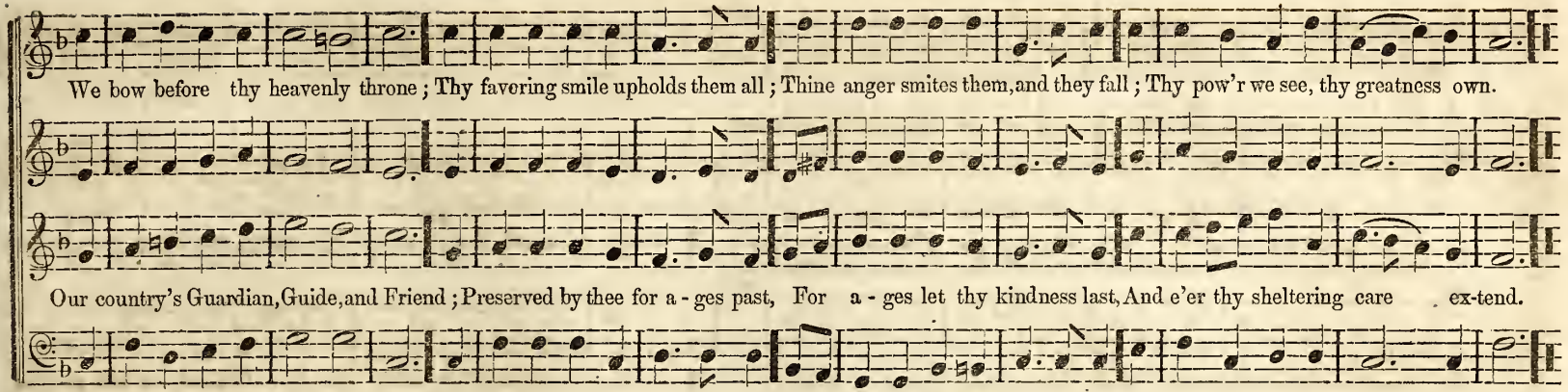
MENDELSSOHN.



SILCHER. L. P. M.

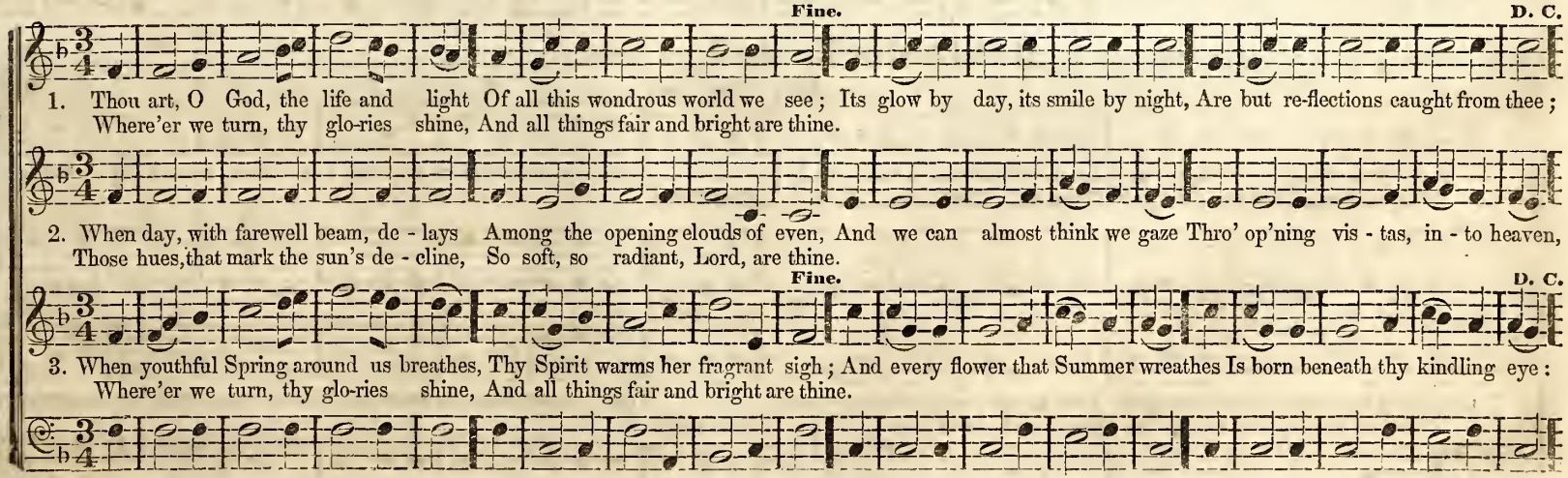
SILCHER.





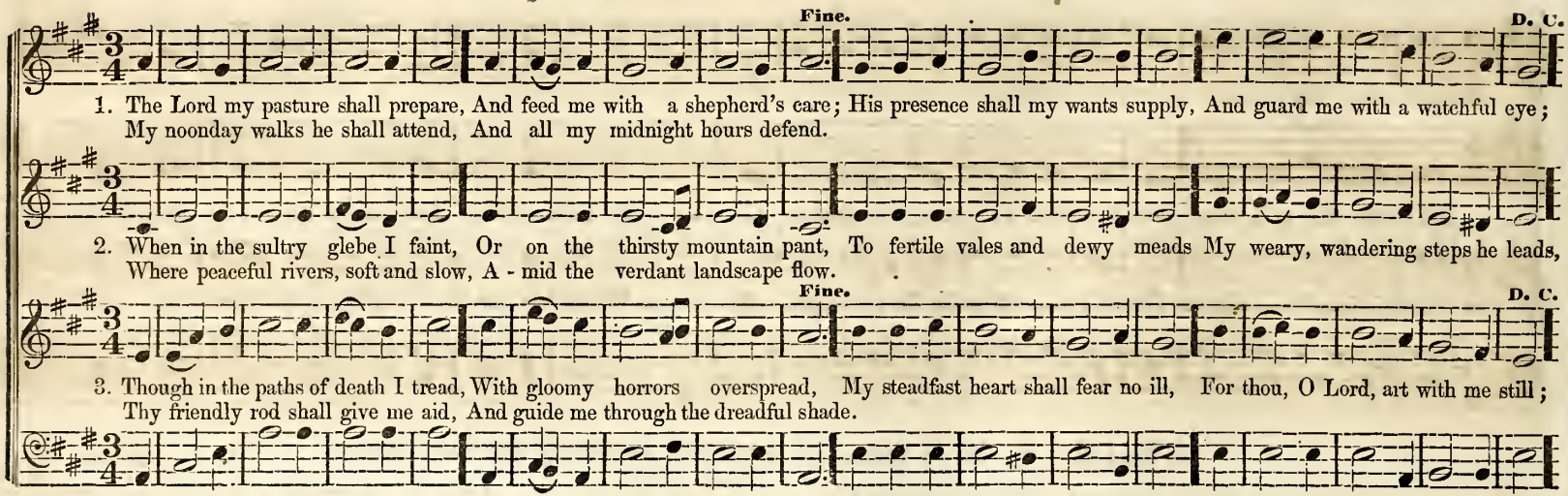
GRACE. L. M. 6 LINES, or DOUBLE by repeating first two strains.

GERMAN.

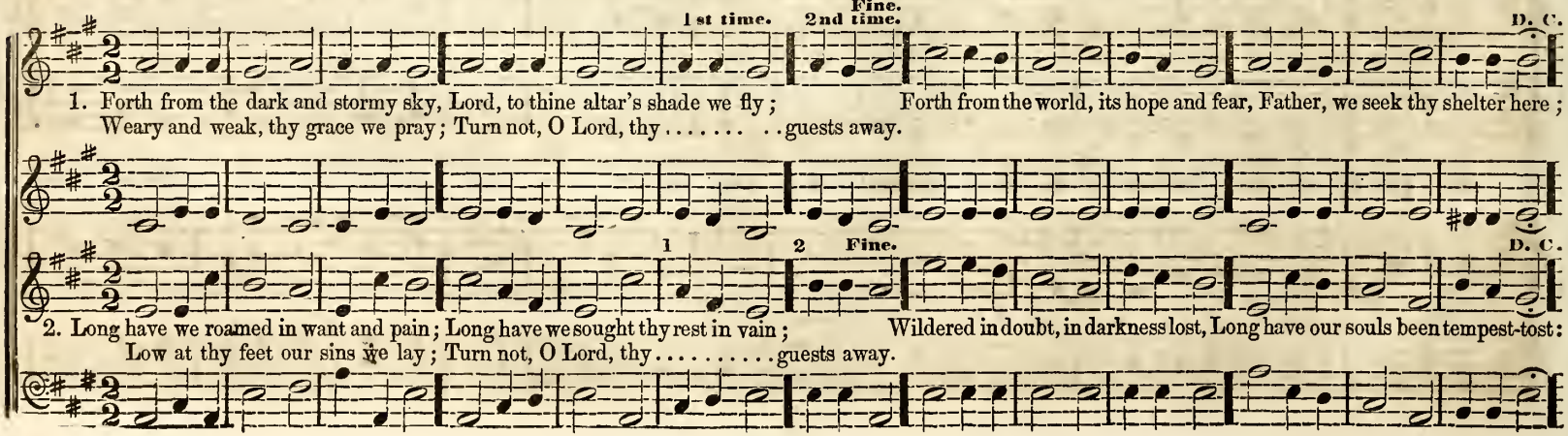


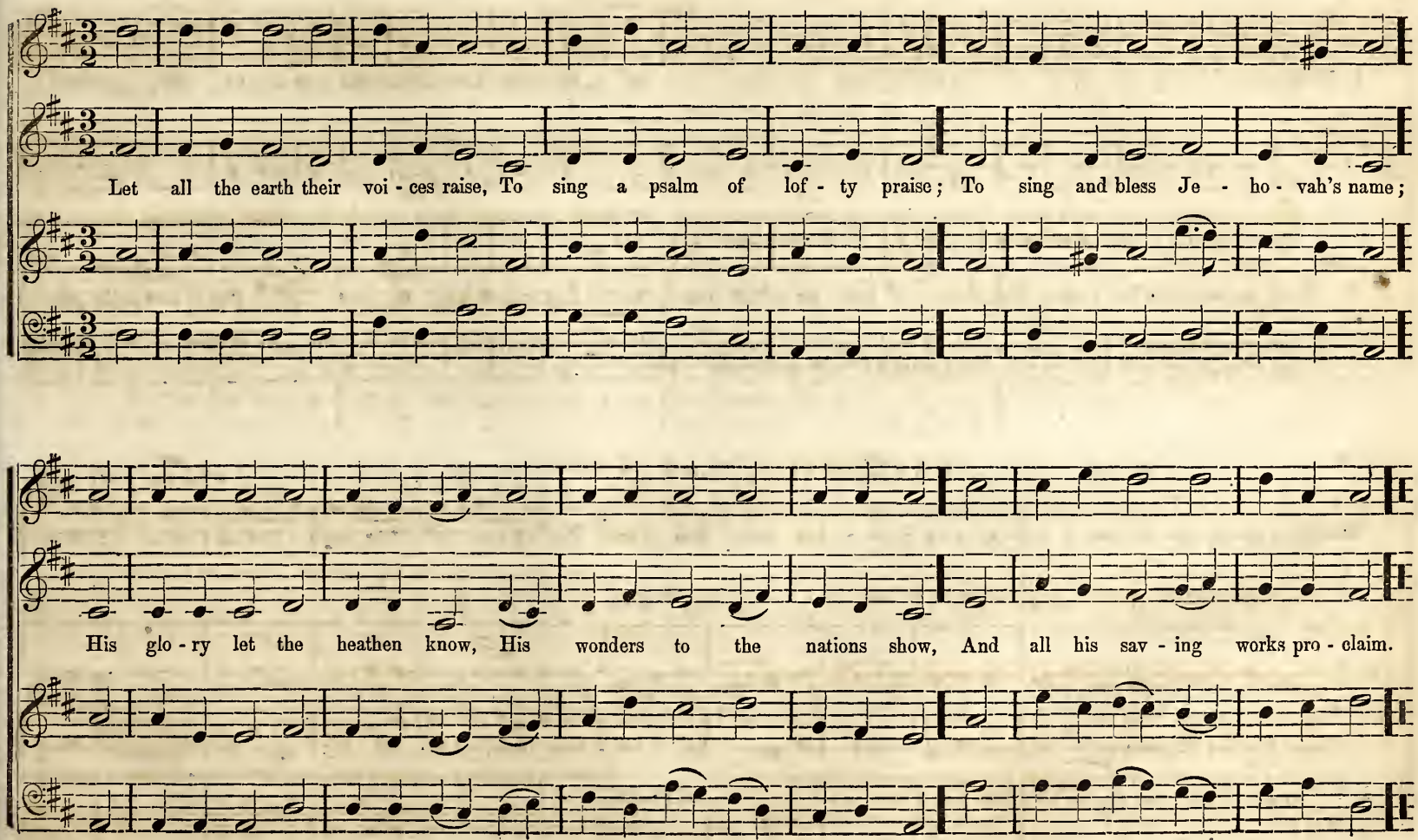
RASHLEIGH. L. M. 6 LINES.

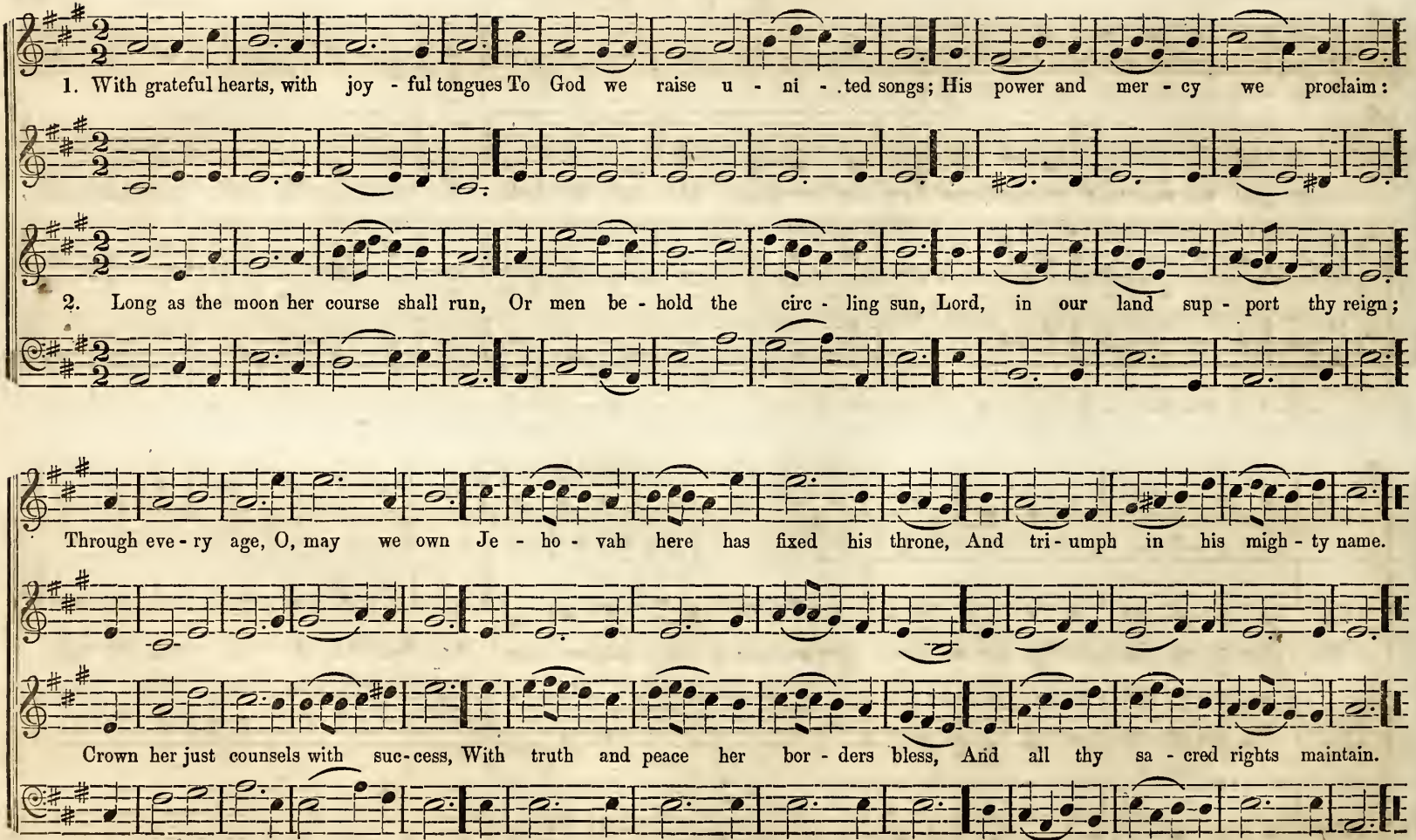
Arranged from MALAN.

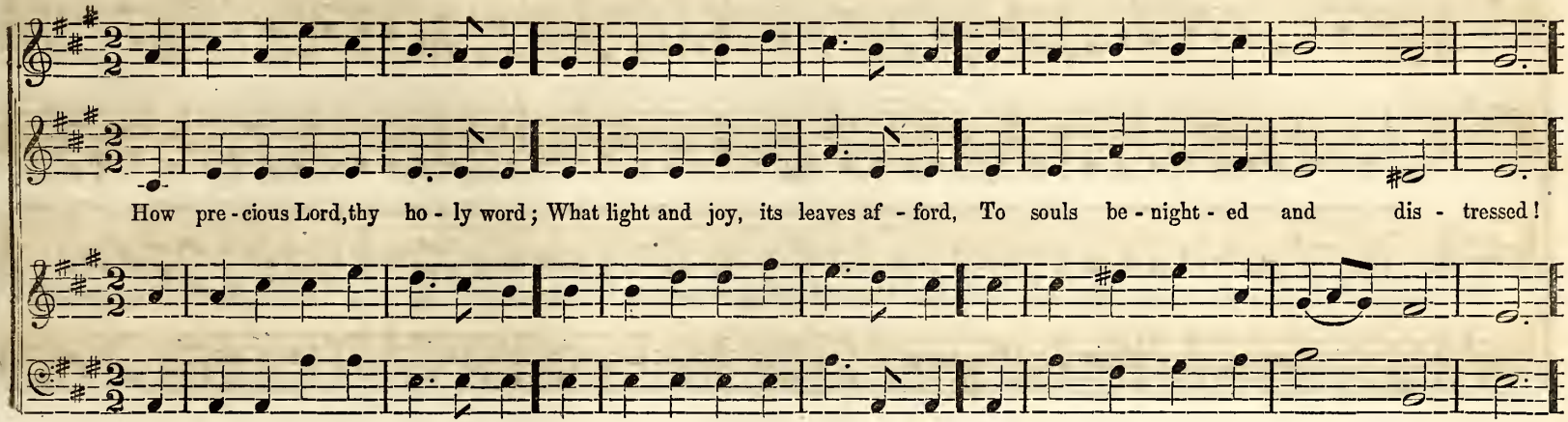


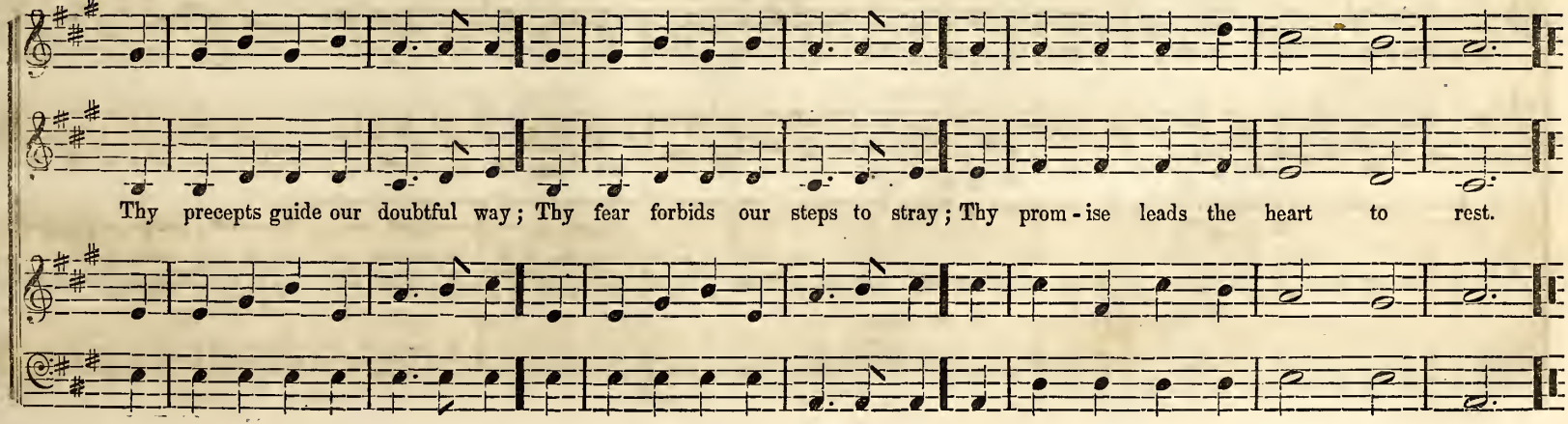
HAVERSTOCK. L. M. 6 LINES. *

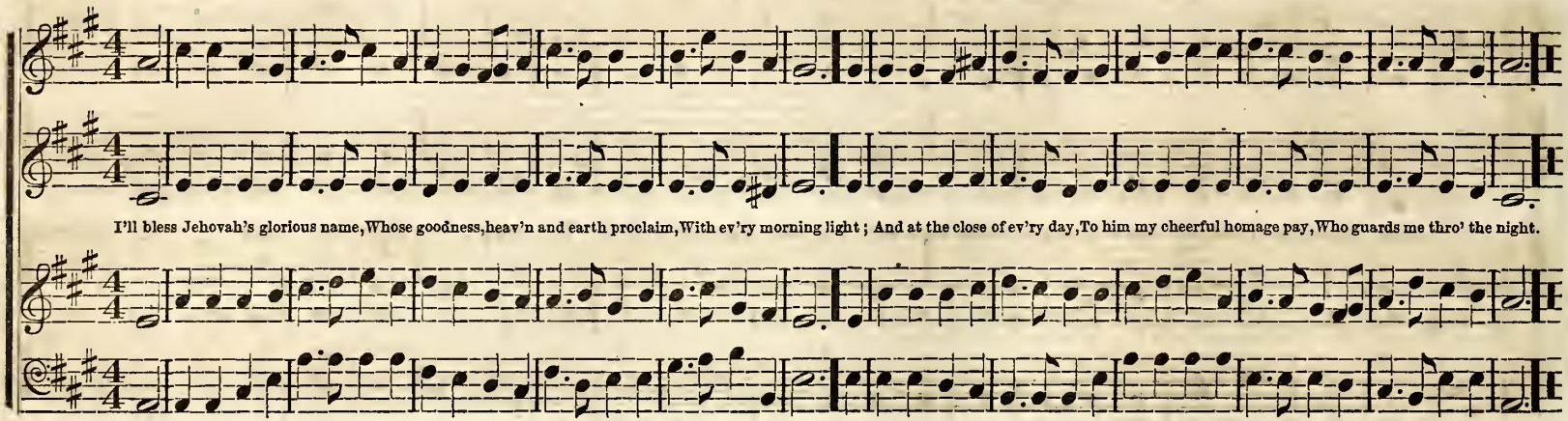



Let all the earth their voi - ces raise, To sing a psalm of lof - ty praise; To sing and bless Je - ho - vah's name;
His glo - ry let the heathen know, His wonders to the nations show, And all his sav - ing works pro - claim.

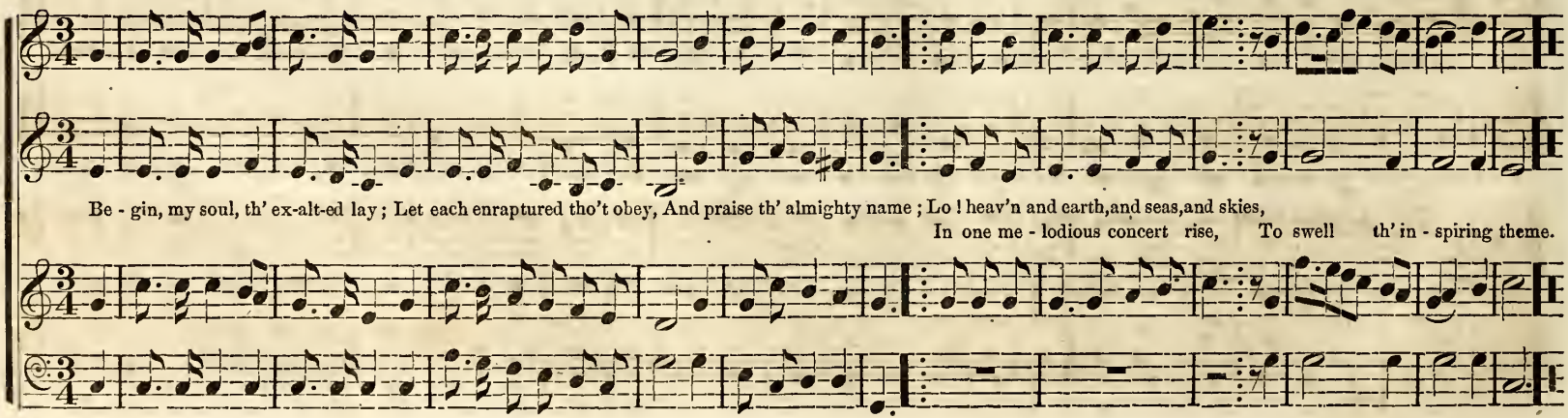

1. With grateful hearts, with joy - ful tongues To God we raise u - ni - .ted songs; His power and mer - cy we proclaim:
2. Long as the moon her course shall run, Or men be - hold the circ - ling sun, Lord, in our land sup - port thy reign;
Through eve - ry age, O, may we own Je - ho - vah here has fixed his throne, And tri - umph in his migh - ty name.
Crown her just counsels with suc - cess, With truth and peace her bor - ders bless, And all thy sa - cred rights maintain.

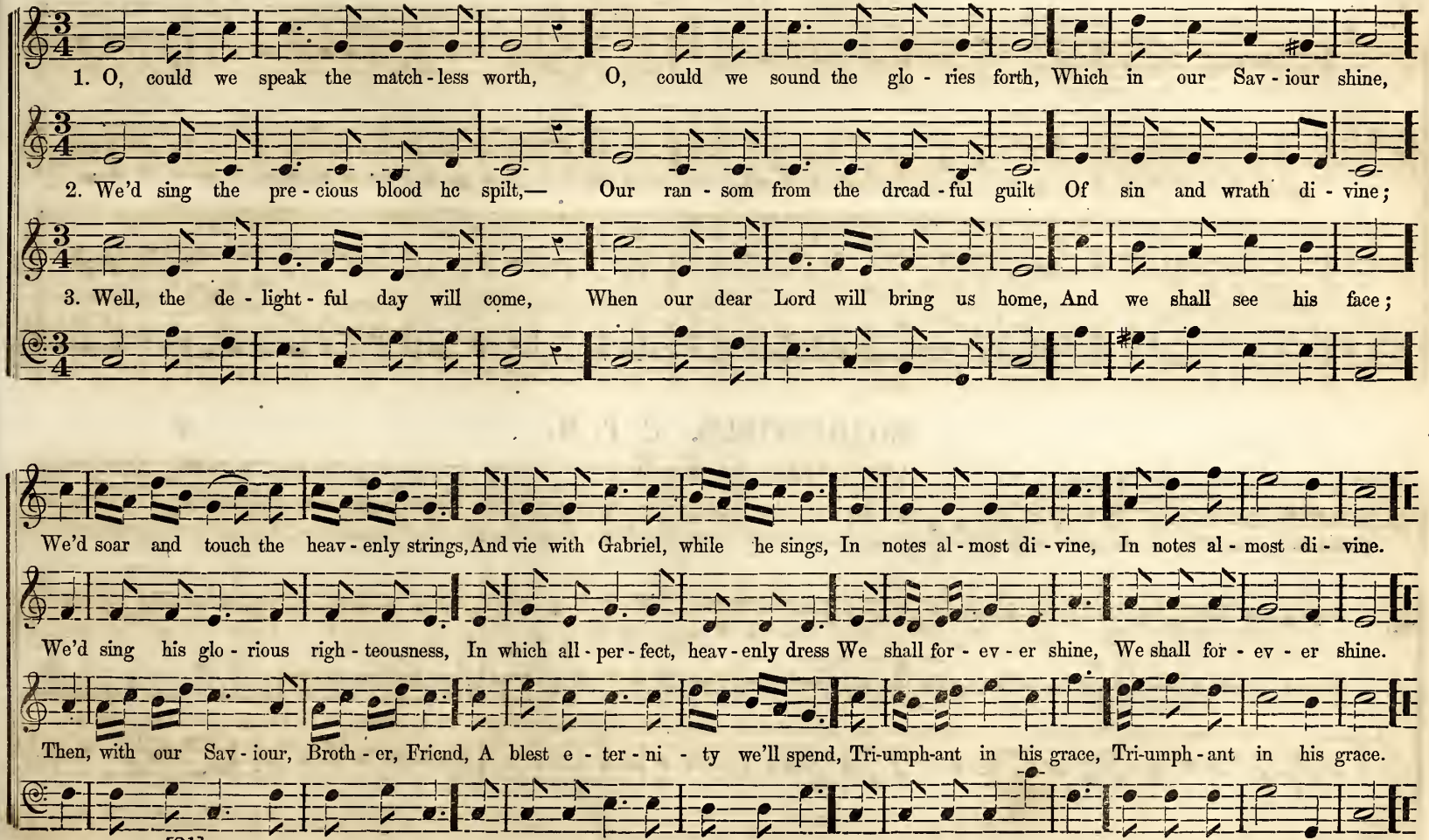

How pre - cious Lord, thy ho - ly word; What light and joy, its leaves af - ford, To souls be - night - ed and dis - tressed!


Thy precepts guide our doubtful way; Thy fear forbids our steps to stray; Thy prom - ise leads the heart to rest.


I'll bless Jehovah's glorious name, Whose goodness, heav'n and earth proclaim, With ev'ry morning light; And at the close of ev'ry day, To him my cheerful homage pay, Who guards me thro' the night.

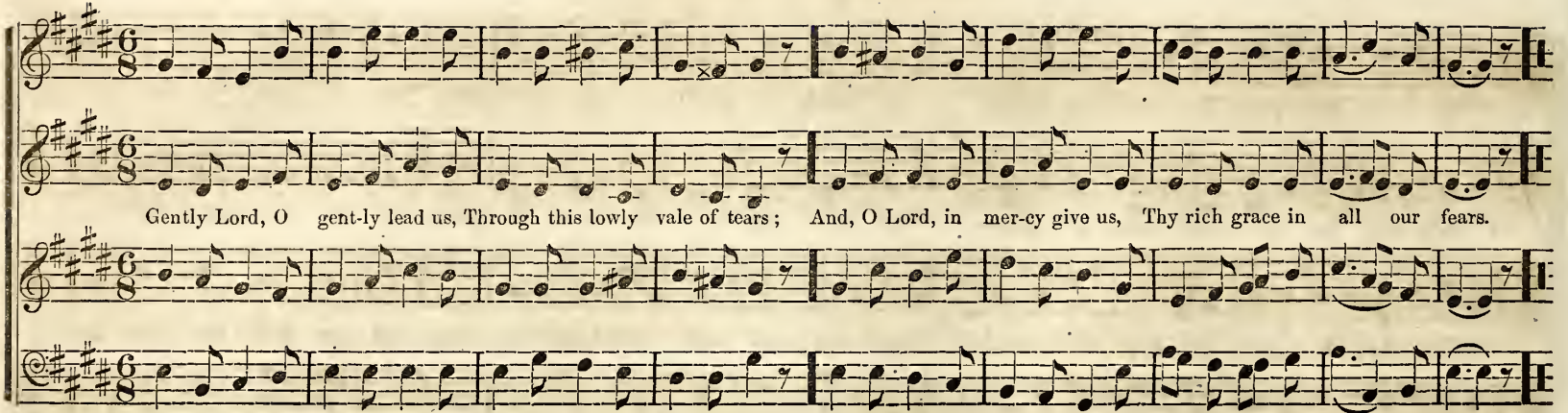
OGILVIE. C. P. M. *


Be - gin, my soul, th' ex-alt-ed lay; Let each enraptured tho't obey, And praise th' almighty name; Lo! heav'n and earth, and seas, and skies,
In one me - lodious concert rise, To swell th' in - spiring theme.


1. O, could we speak the match-less worth, O, could we sound the glo-ries forth, Which in our Sav-iour shine,
2. We'd sing the pre-cious blood he spilt,— Our ran-som from the dread-ful guilt Of sin and wrath di-vine;
3. Well, the de-light-ful day will come, When our dear Lord will bring us home, And we shall see his face;
We'd soar and touch the heav-enly strings, And vie with Gabriel, while he sings, In notes al-most di-vine, In notes al-most di-vine.
We'd sing his glo-rious righ-teousness, In which all-per-fect, heav-enly dress We shall for-ev-er shine, We shall for-ev-er shine.
Then, with our Sav-iour, Broth-er, Friend, A blest e-ter-ni-ty we'll spend, Tri-umph-ant in his grace, Tri-umph-ant in his grace.

ROSA. 8 & 7.

E. H.



BORDERFIELD. C. P. M.

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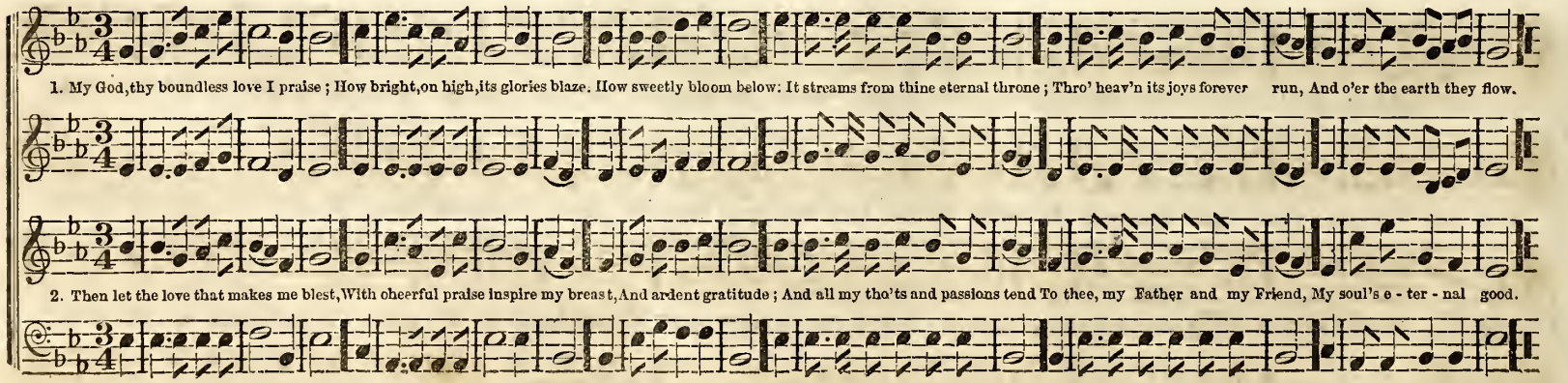
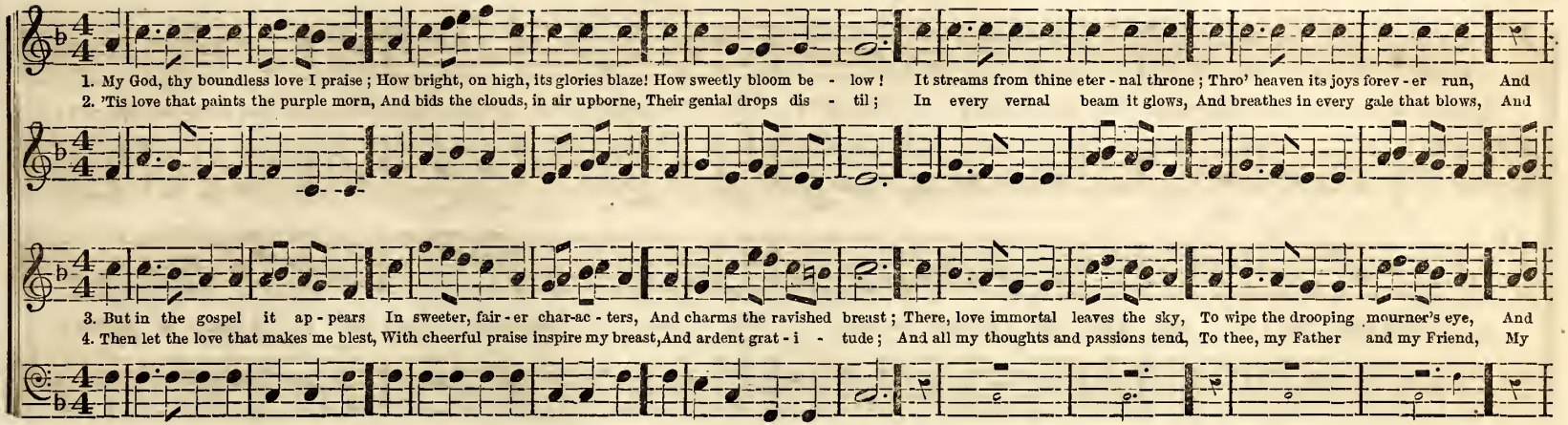
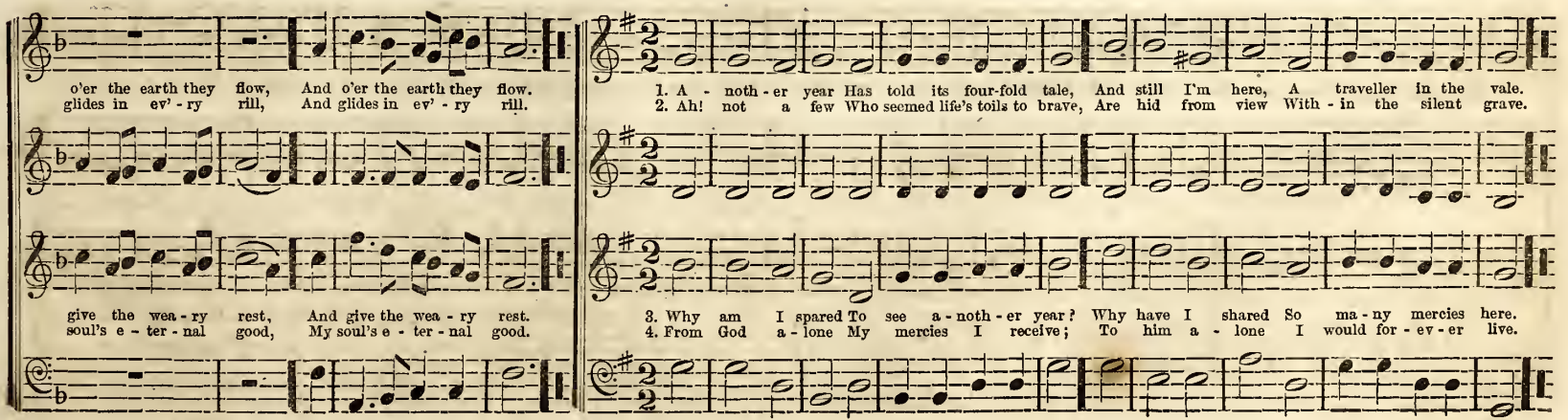
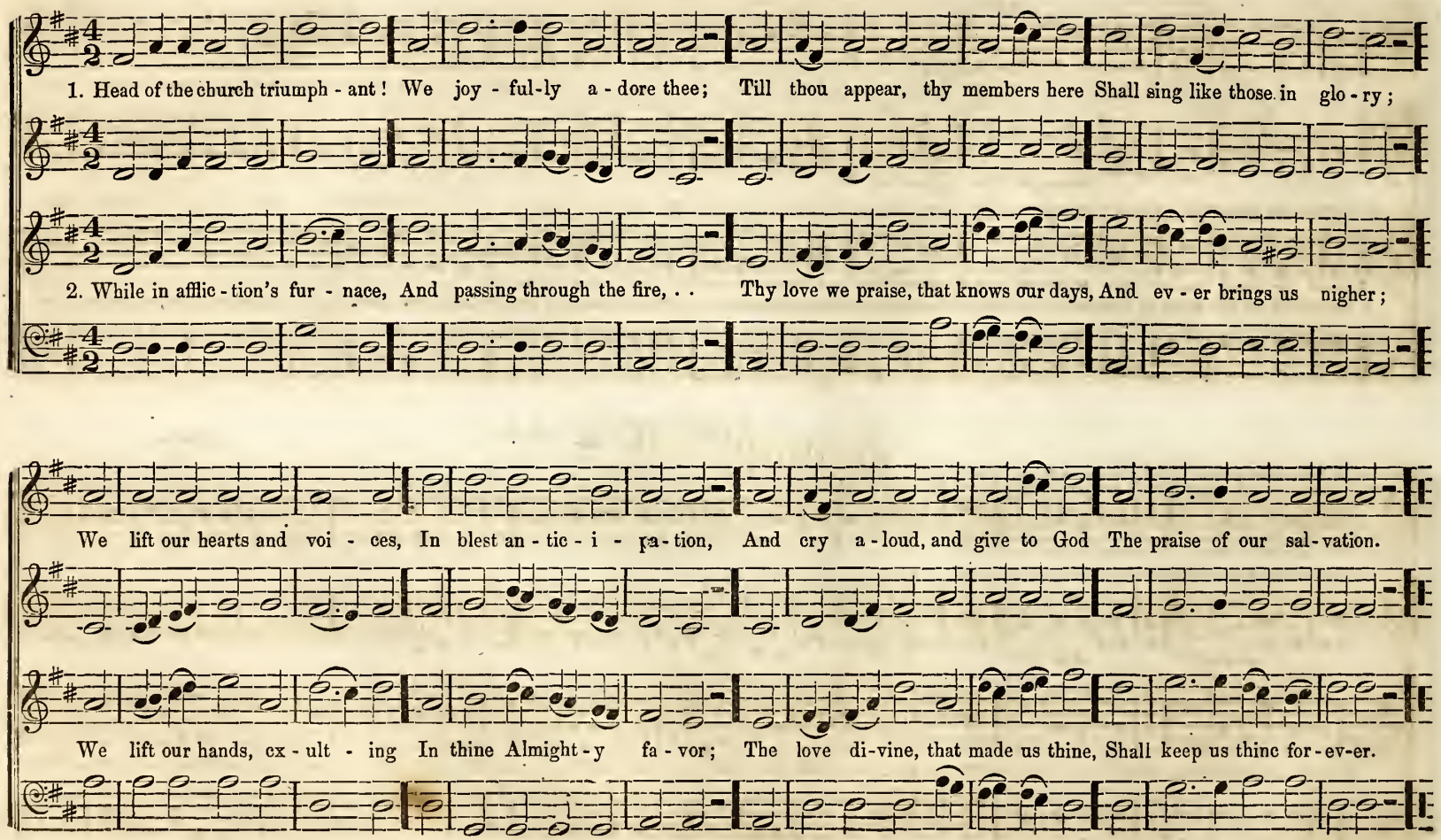




NEW YEAR. 4 & 6.

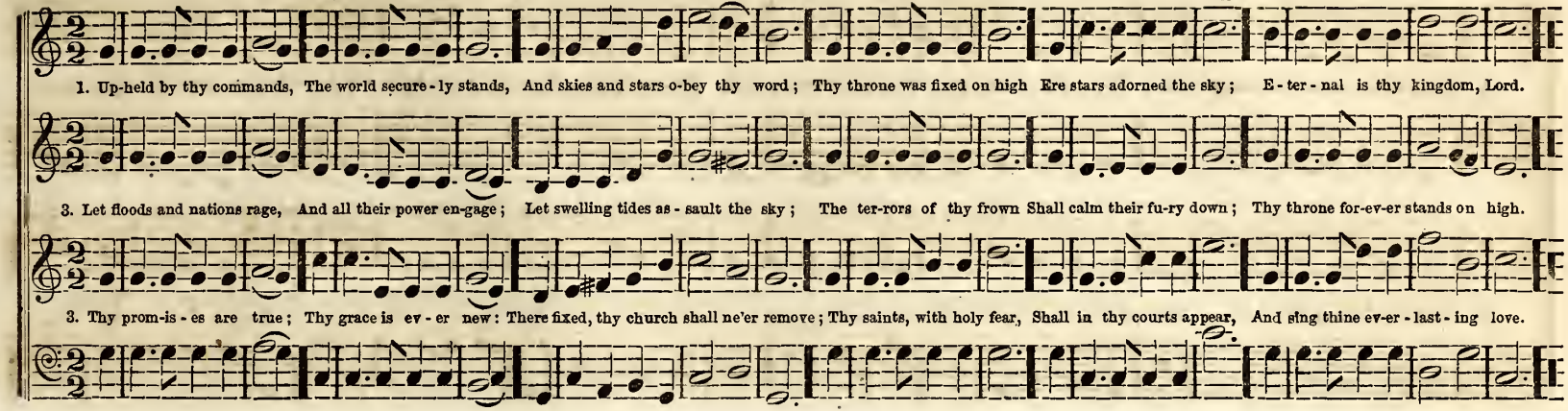
GERMAN.



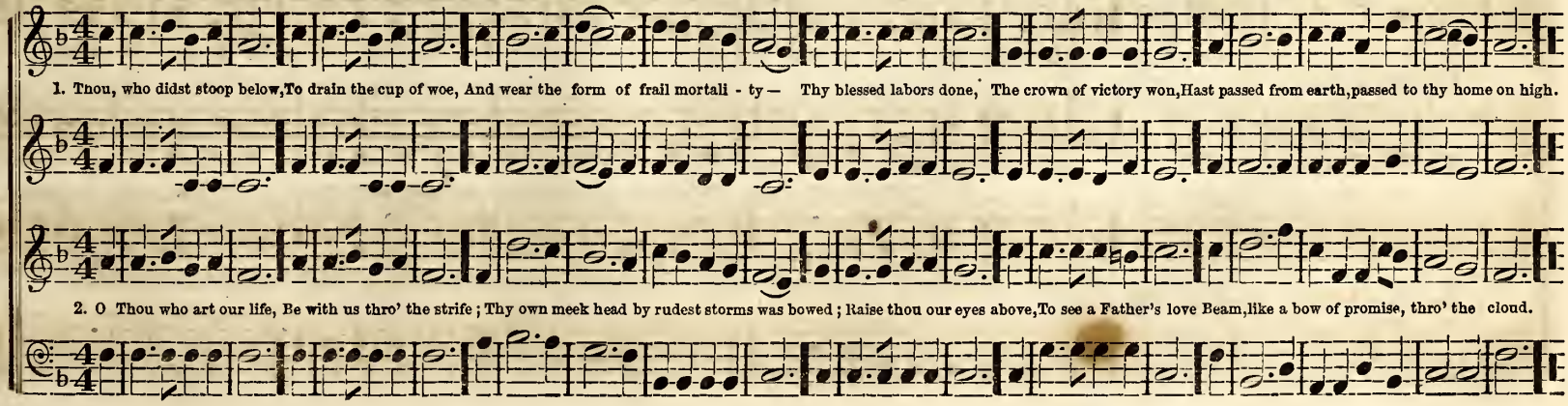

1. Head of the church triumph - ant! We joy - ful-ly a - dore thee; Till thou appear, thy members here Shall sing like those in glo - ry;
2. While in afflic - tion's fur - nace, And passing through the fire, . . Thy love we praise, that knows our days, And ev - er brings us nigher;
We lift our hearts and voi - ces, In blest an - tic - i - pa - tion, And cry a - loud, and give to God The praise of our sal - vation.
We lift our hands, ex - ult - ing In thine Almight - y fa - vor; The love di-vine, that made us thine, Shall keep us thine for - ev-er.

STATE. S. P. M.

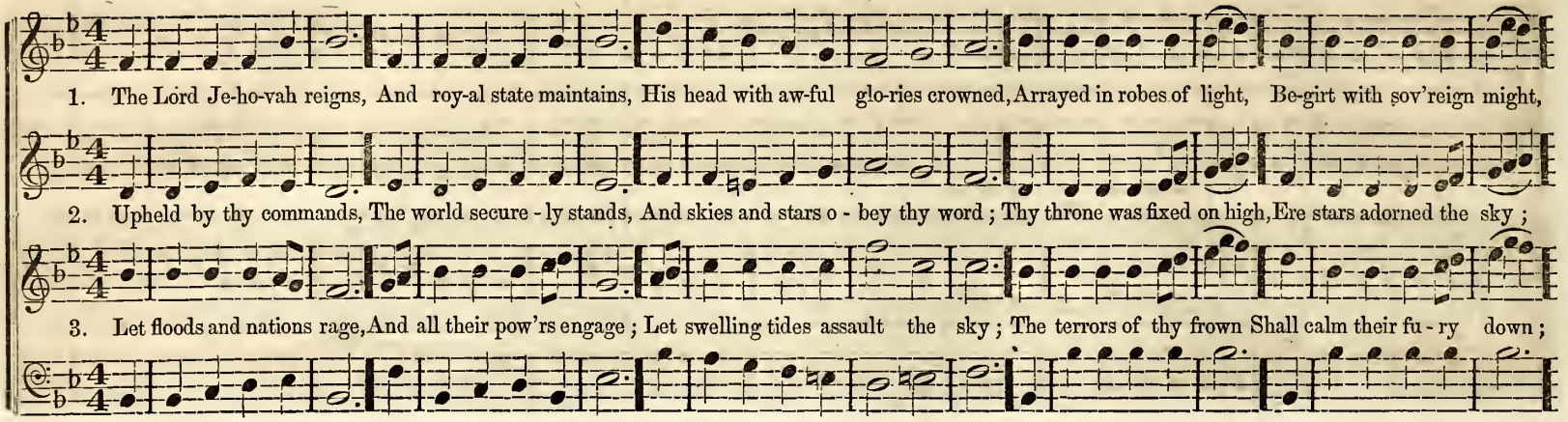
SCHULZ.



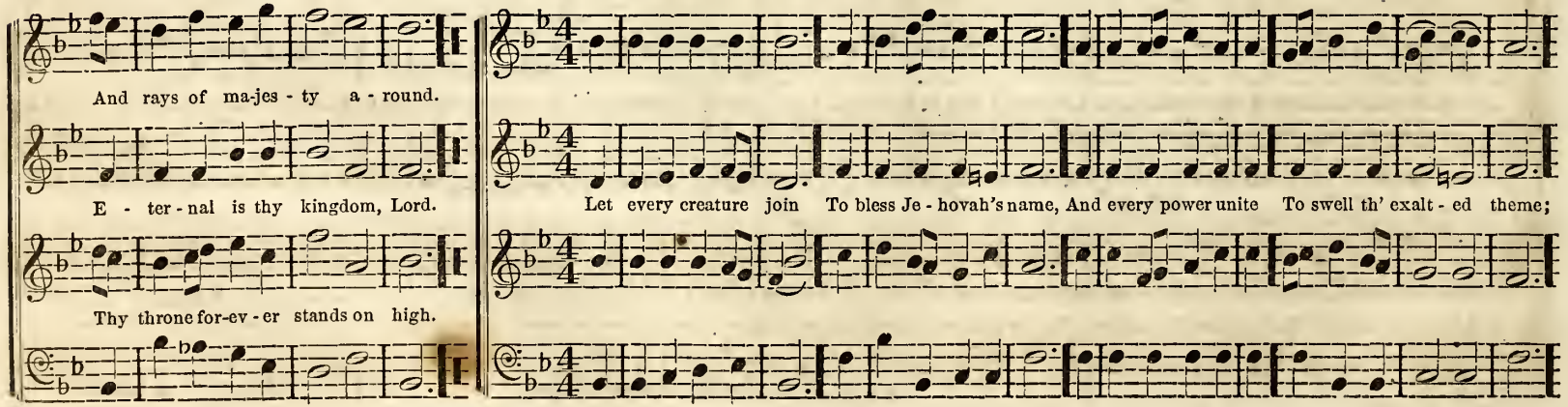
WESTWOOD. S. P. M. *

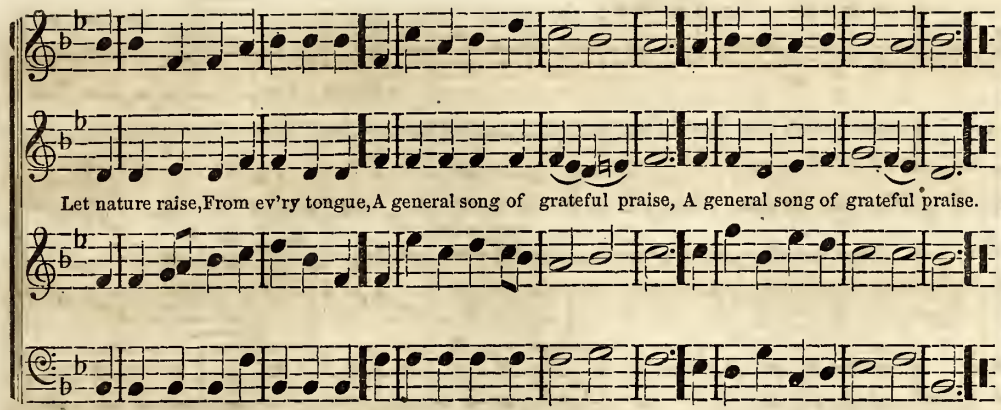


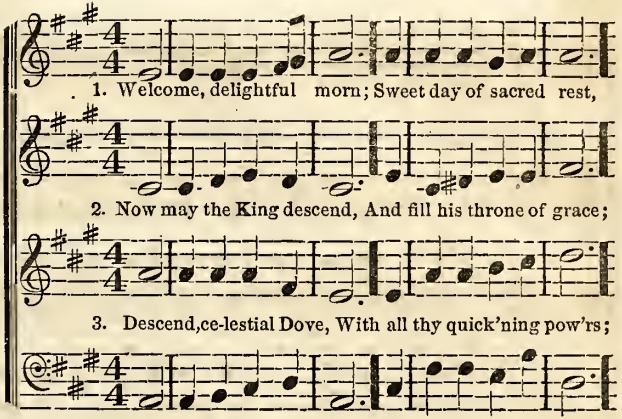
HIGHBRIDGE. S. P. M. *

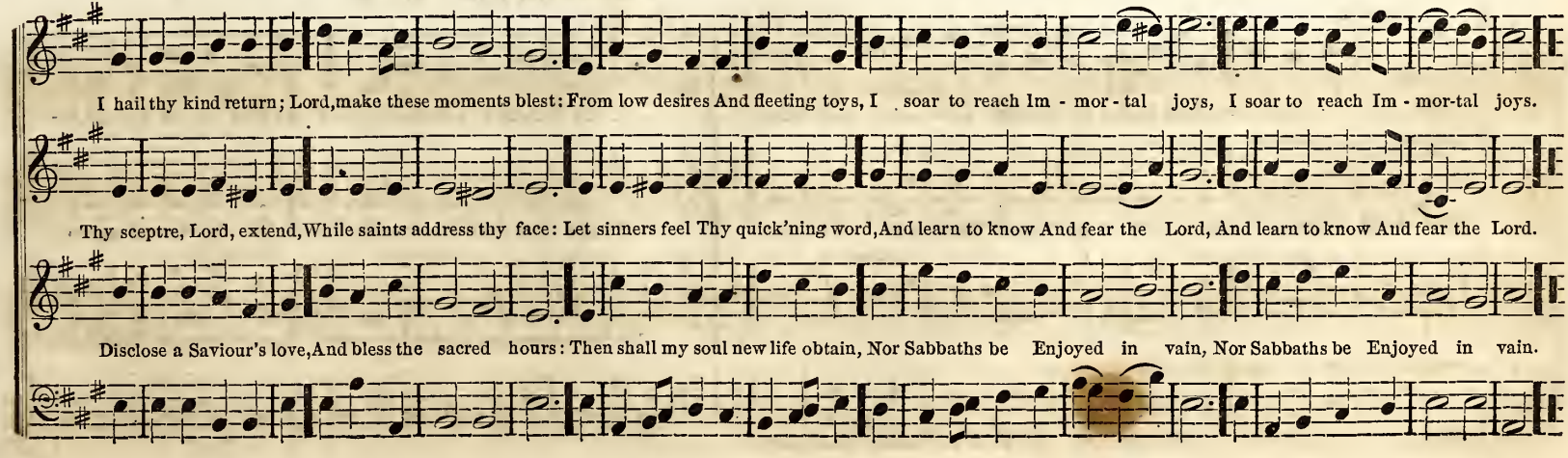


HORIZON. H. M. *



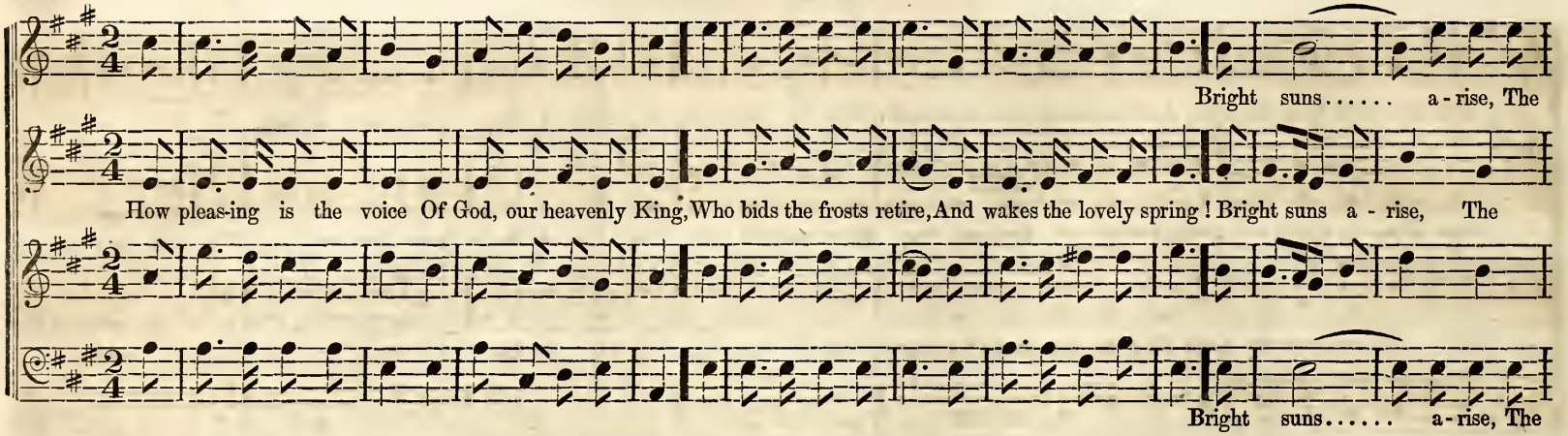

Let nature raise, From ev'ry tongue, A general song of grateful praise, A general song of grateful praise.


1. Welcome, delightful morn; Sweet day of sacred rest,
2. Now may the King descend, And fill his throne of grace;
3. Descend, ce-lestial Dove, With all thy quick'ning pow'rs;

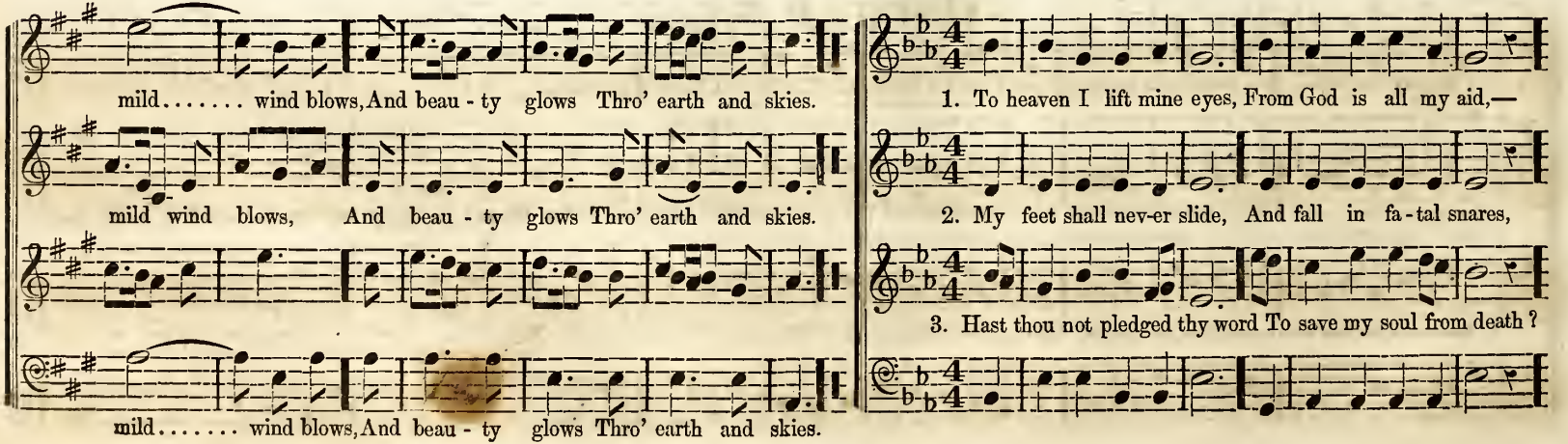

I hail thy kind return; Lord, make these moments blest: From low desires And fleeting toys, I soar to reach Im - mor - tal joys, I soar to reach Im - mor-tal joys.
Thy sceptre, Lord, extend, While saints address thy face: Let sinners feel Thy quick'ning word, And learn to know And fear the Lord, And learn to know And fear the Lord.
Disclose a Saviour's love, And bless the sacred hours: Then shall my soul new life obtain, Nor Sabbaths be Enjoyed in vain, Nor Sabbaths be Enjoyed in vain.

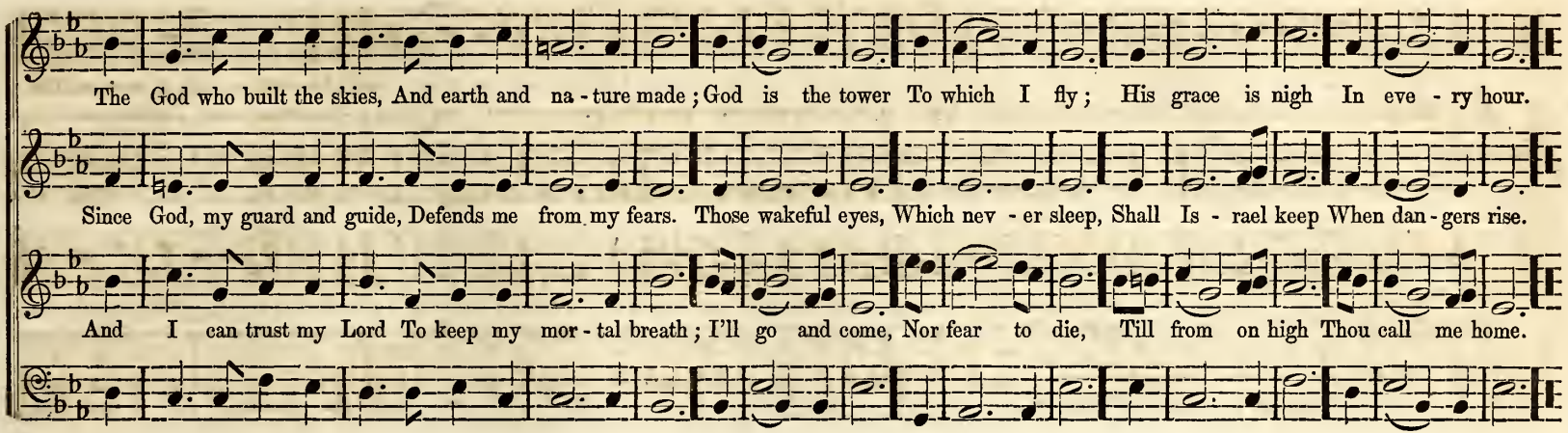
HORICON. H. M.

SCHULZ.

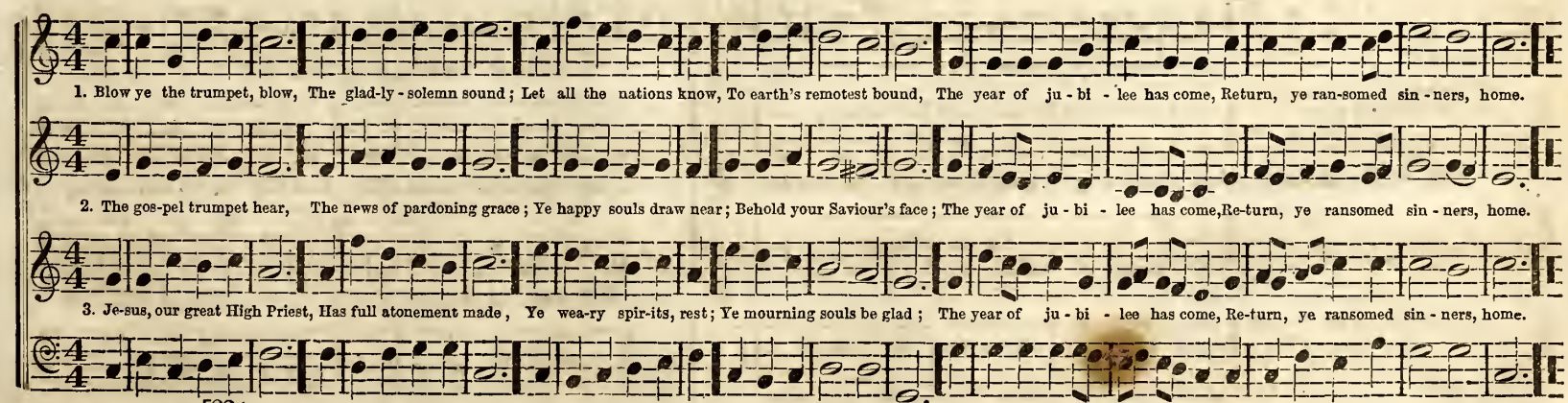


PRESERVER. H. M. †

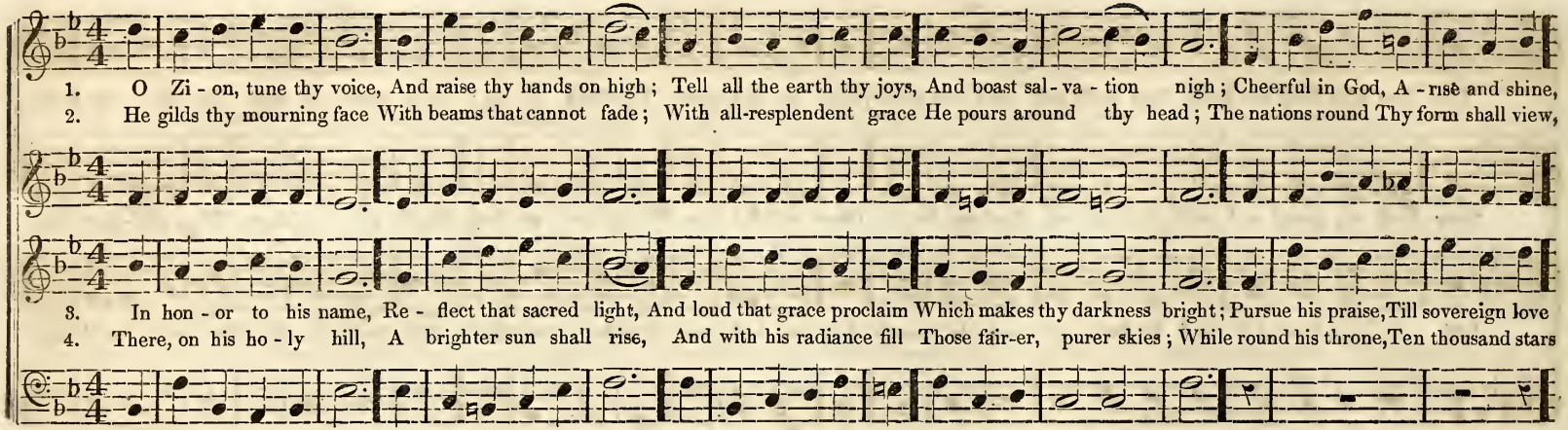



The God who built the skies, And earth and na - ture made; God is the tower To which I fly; His grace is nigh In eve - ry hour.
Since God, my guard and guide, Defends me from my fears. Those wakeful eyes, Which nev - er sleep, Shall Is - rael keep When dan - gers rise.
And I can trust my Lord To keep my mor - tal breath; I'll go and come, Nor fear to die, Till from on high Thou call me home.

TRUMPET. H. M.

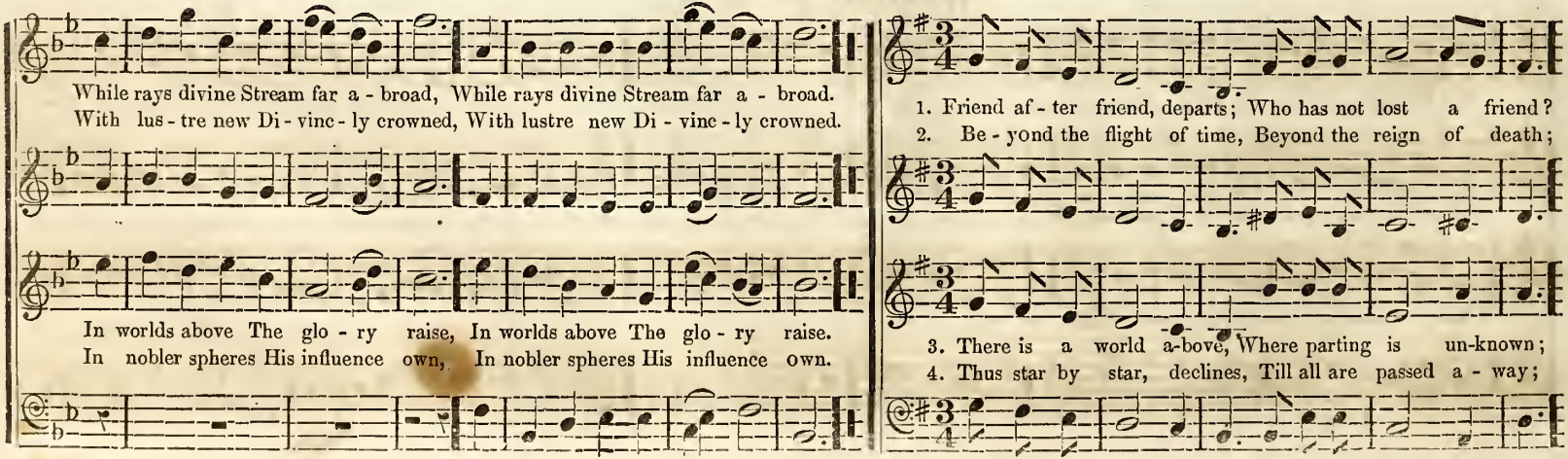

1. Blow ye the trumpet, blow, The glad-ly - solemn sound; Let all the nations know, To earth's remotest bound, The year of ju - bi - lee has come, Return, ye ran-somed sin - ners, home.
2. The gos-pel trumpet hear, The news of pardoning grace; Ye happy souls draw near; Behold your Saviour's face; The year of ju - bi - lee has come, Re-turn, ye ransomed sin - ners, home.
3. Je-sus, our great High Priest, Has full atonement made, Ye wea-ry spir-its, rest; Ye mourning souls be glad; The year of ju - bi - lee has come, Re-turn, ye ransomed sin - ners, home.

RESPLENDENCE. H. M.

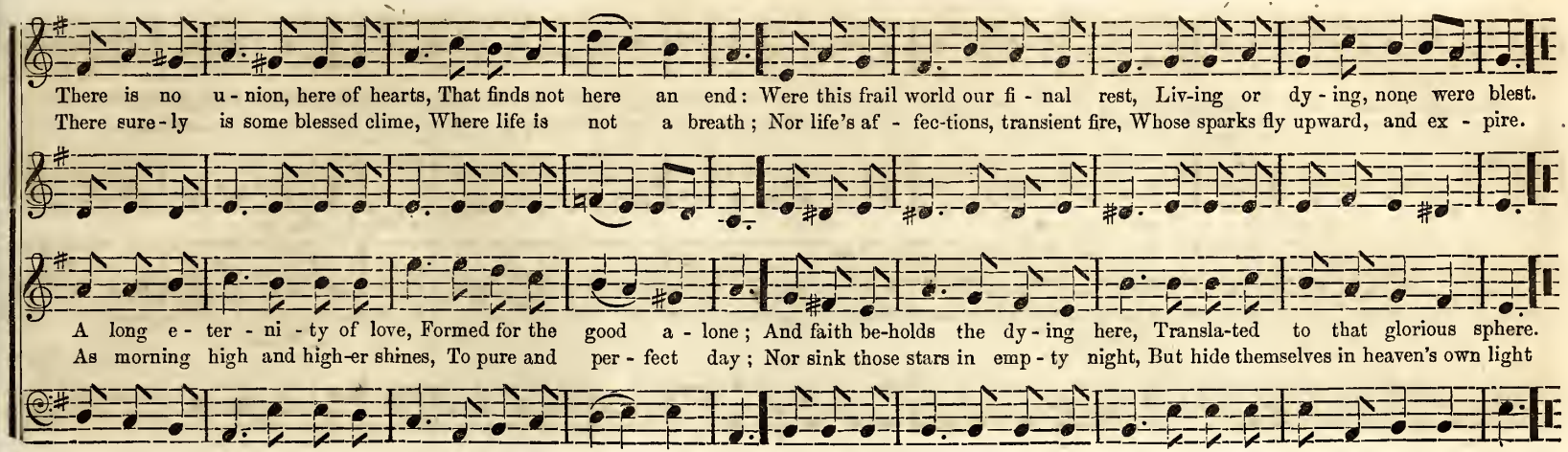


VILLARSIA. S. H. M.

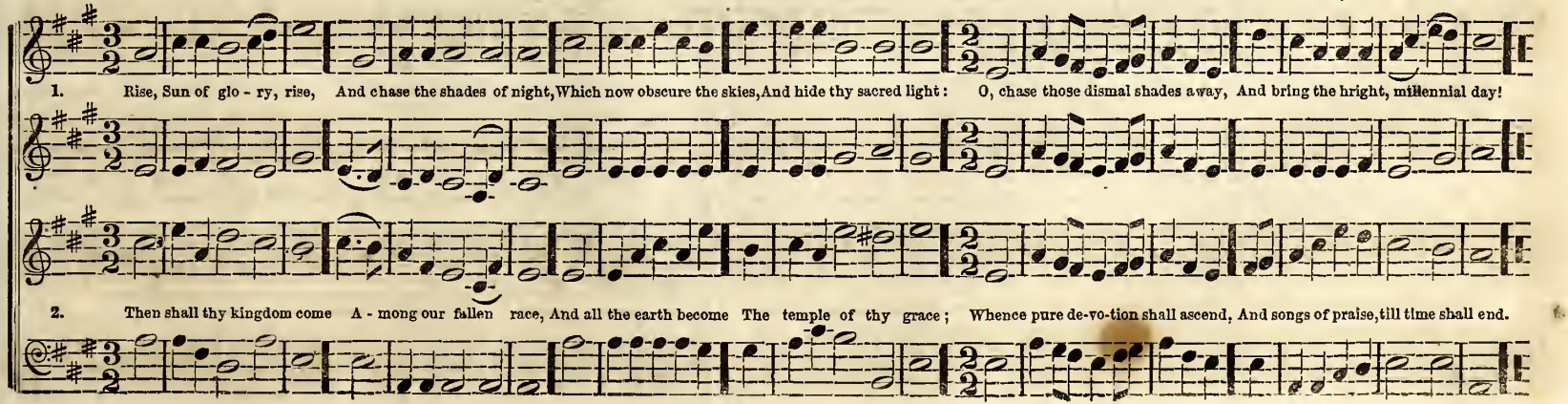
E. H.



VILLARSIA. (Concluded.)

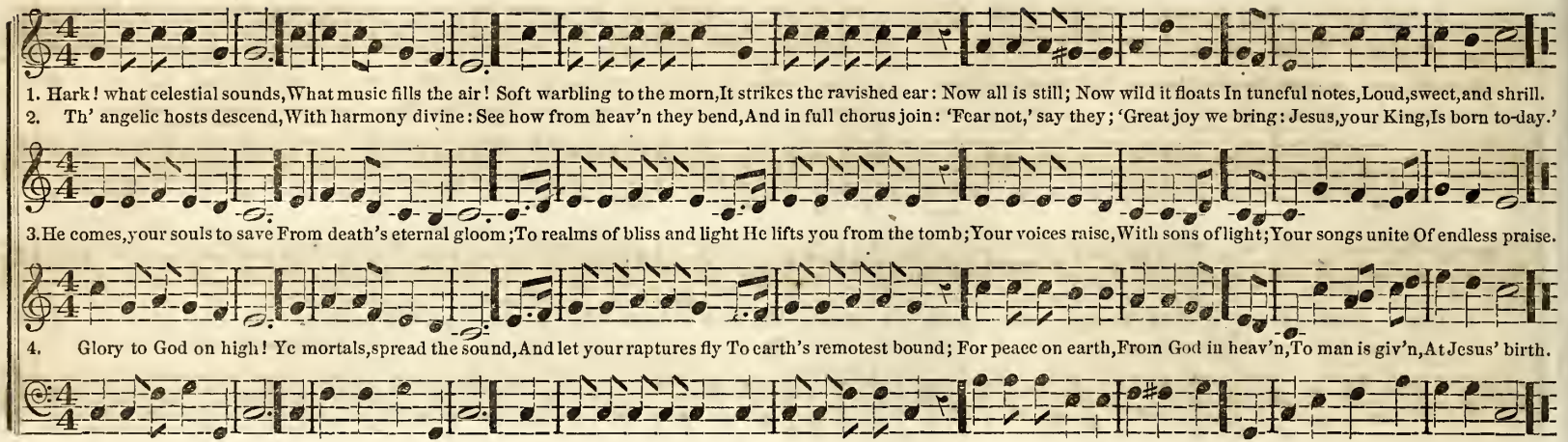


MILLENNIUM. H. M. *

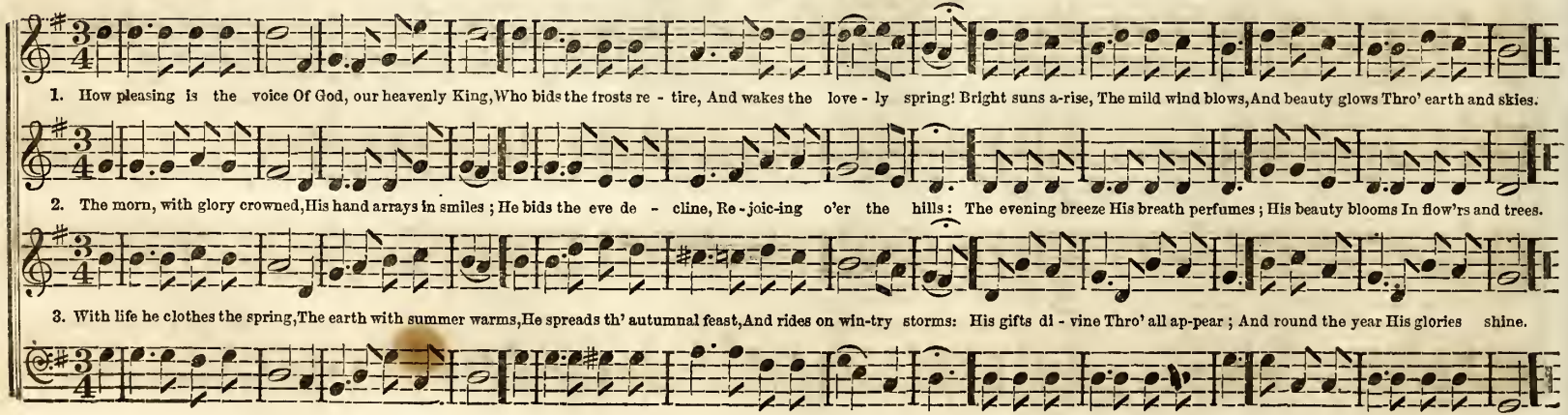


ANGEL. H. M.

MALAN.

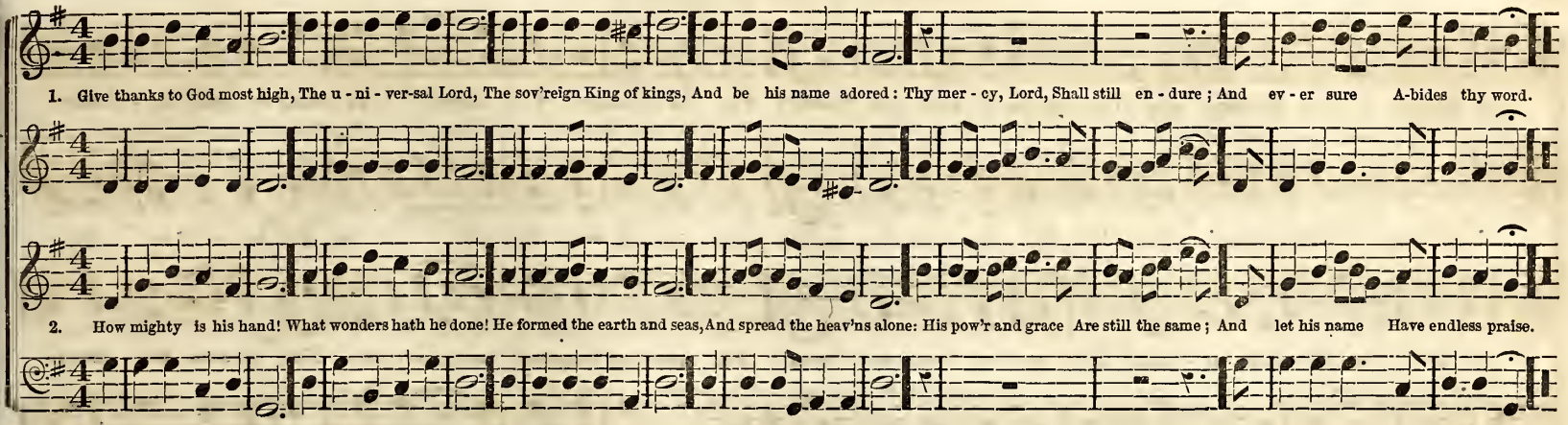


BEAUTY. H. M. †



BEECHWOOD. H. M.

Arranged from MALAN.



POWER. H. M.

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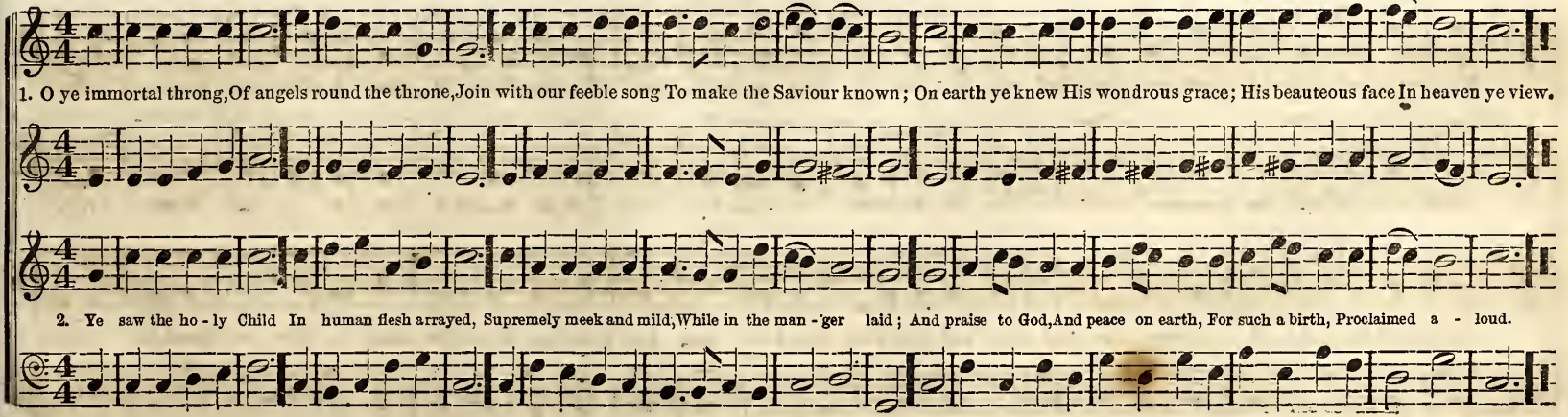
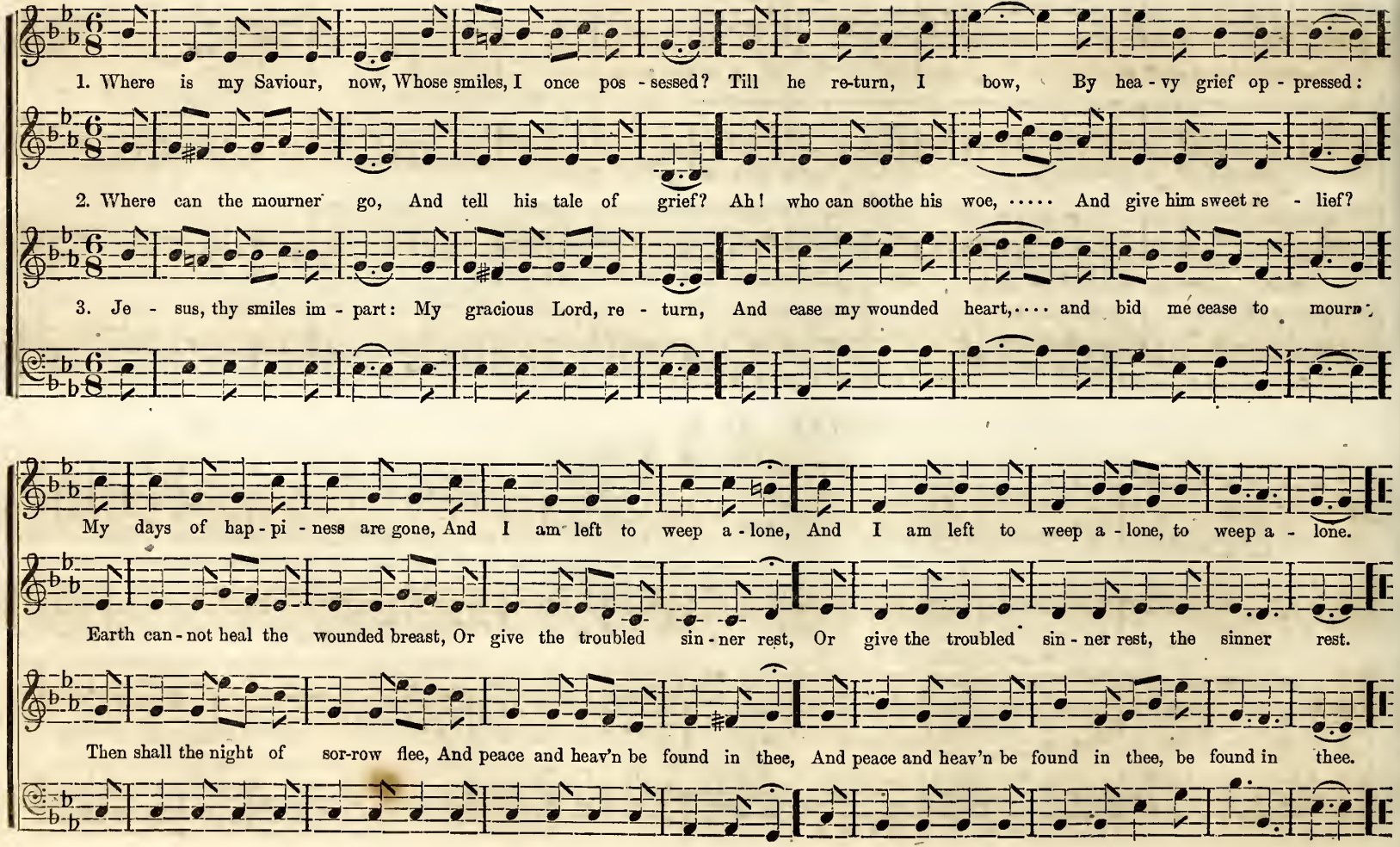
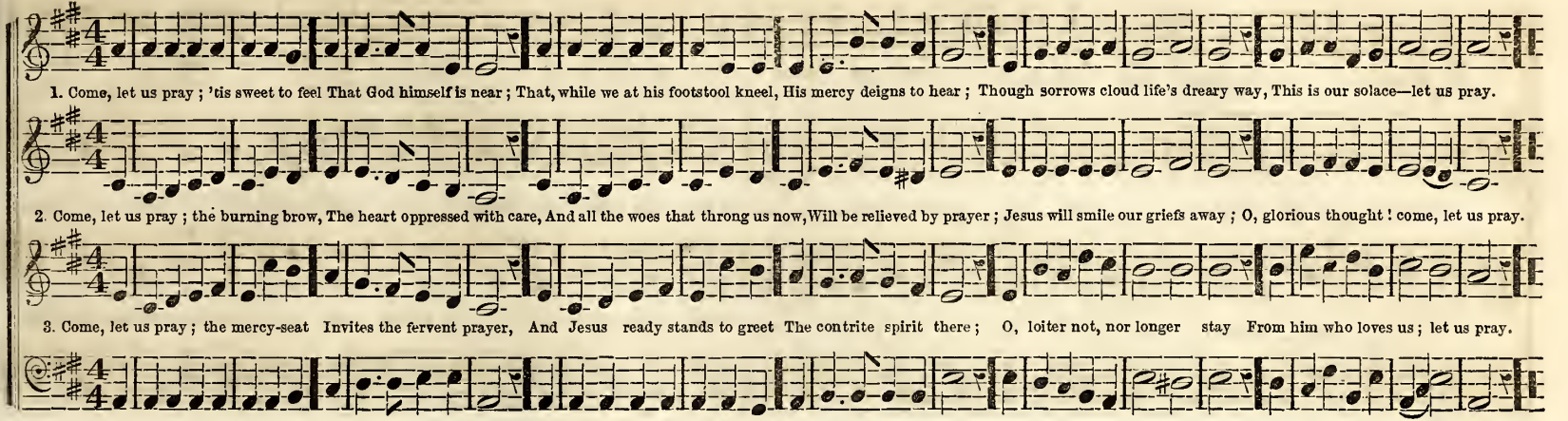


ORIOLE. H. M.

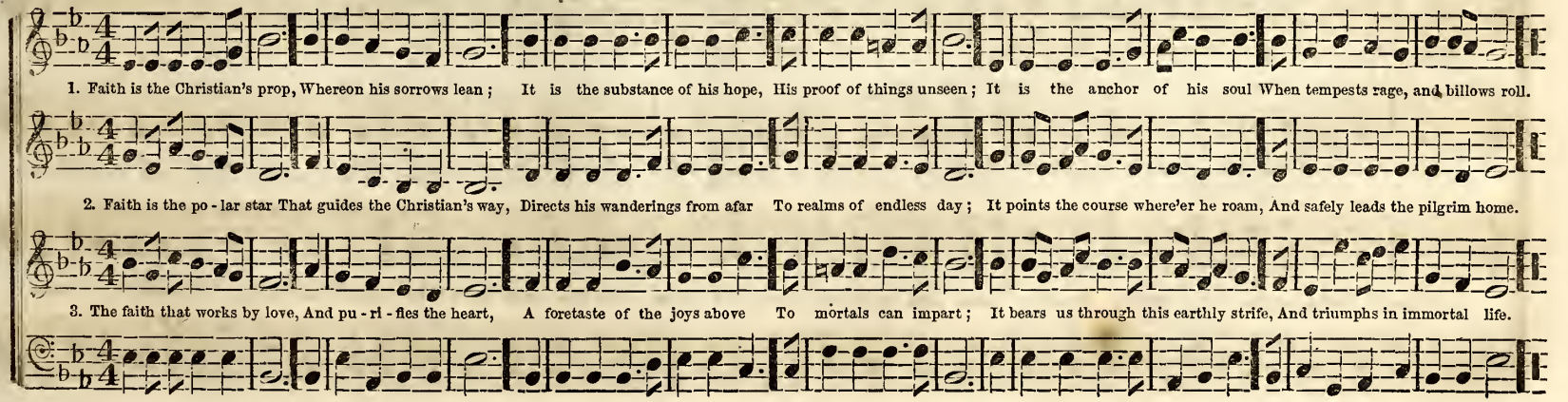
E. HAMILTON.

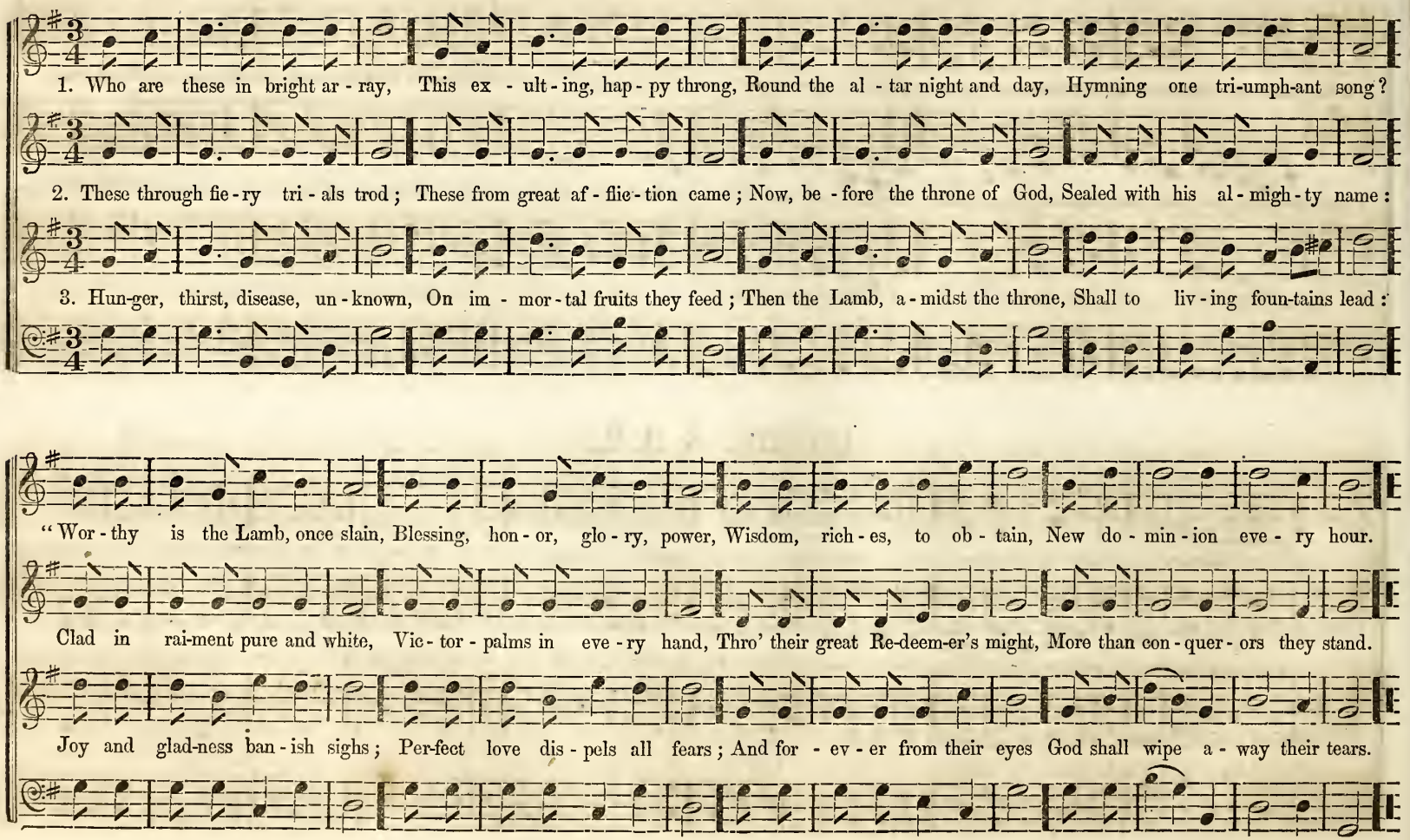


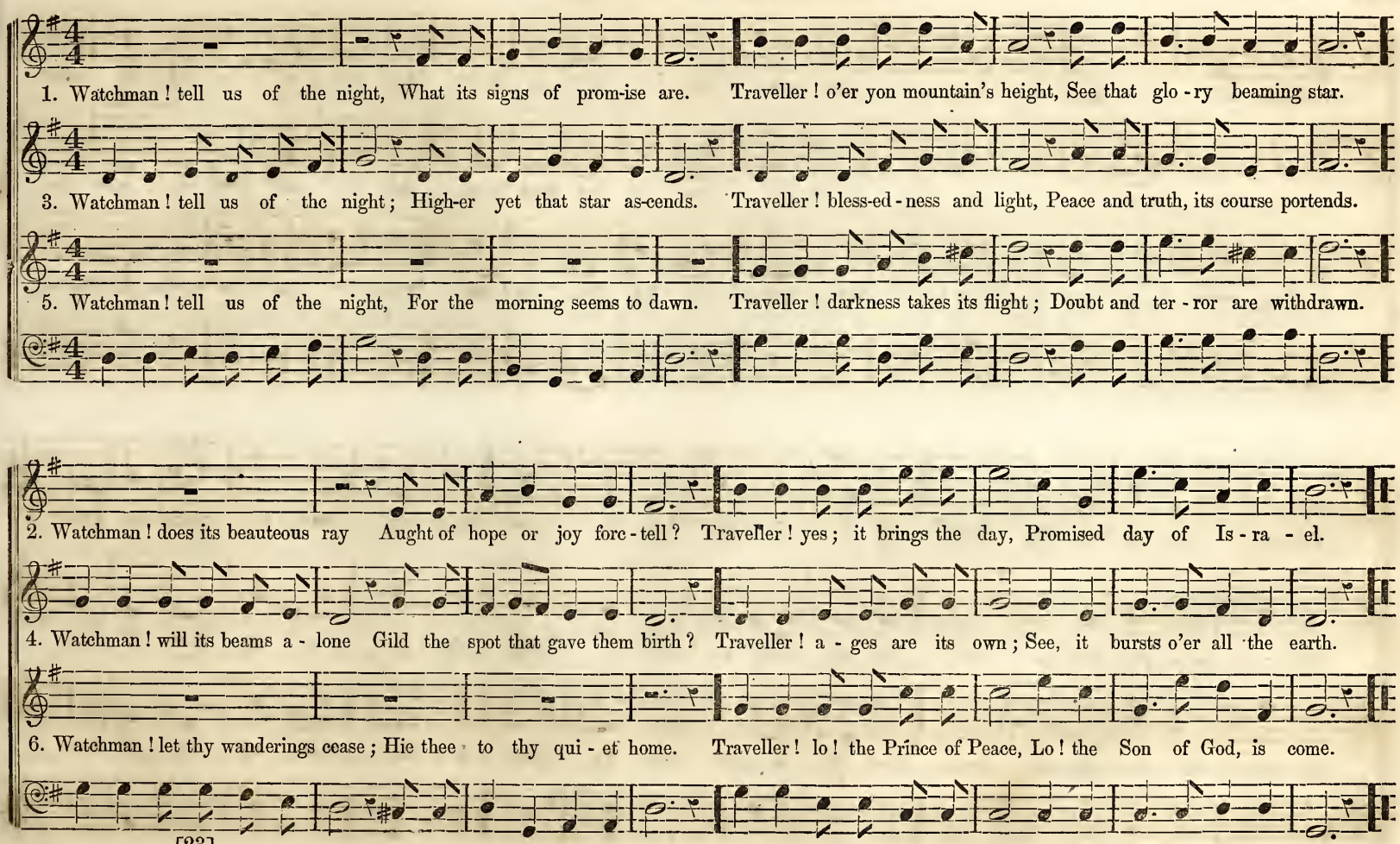
OREMUS. C. H. M.



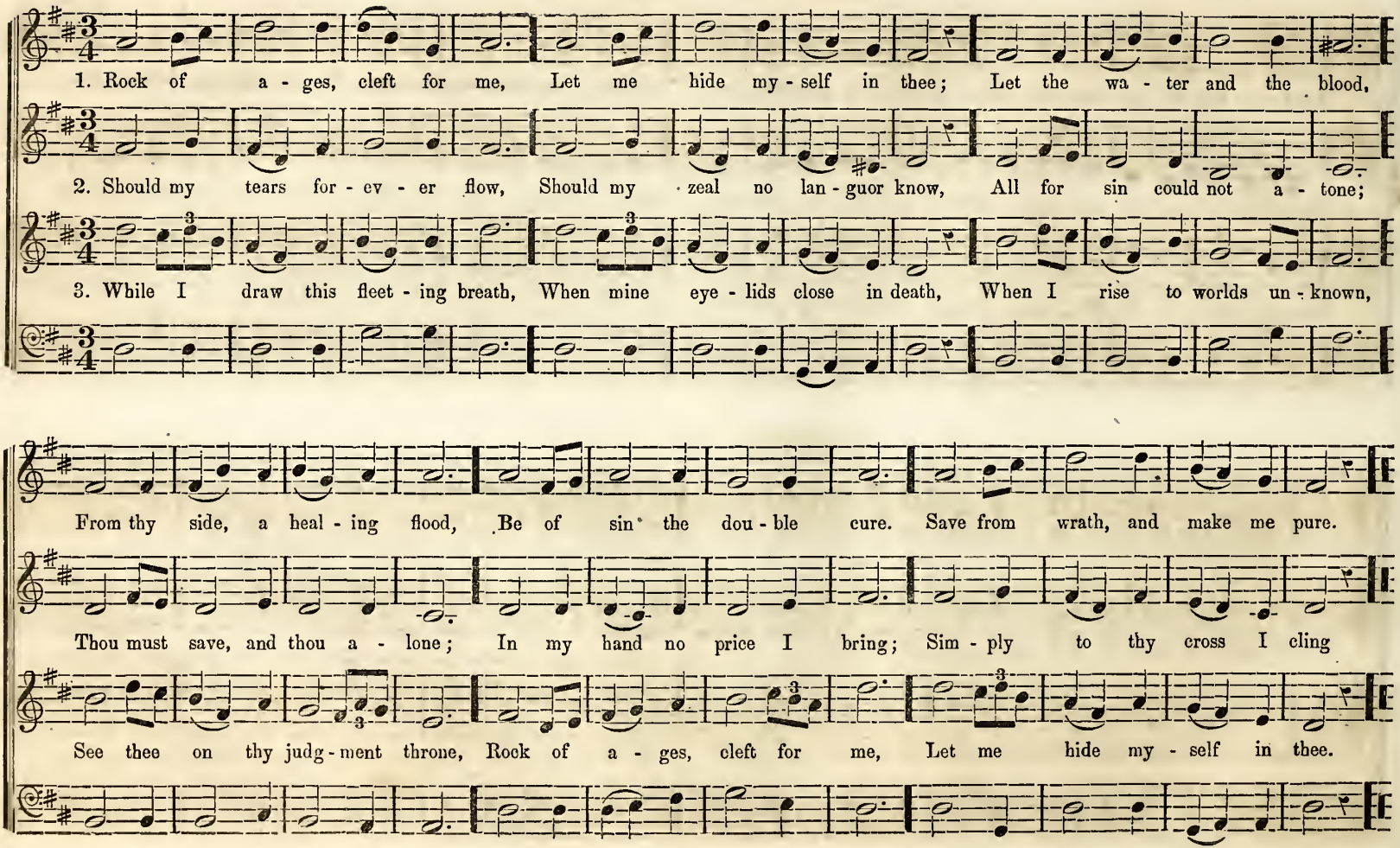
ANCHOR. S. H. M. *




1. Who are these in bright ar - ray, This ex - ult - ing, hap - py throng, Round the al - tar night and day, Hymning one tri-umph-ant song?
2. These through fie - ry tri - als trod; These from great af - flic - tion came; Now, be - fore the throne of God, Sealed with his al - migh - ty name:
3. Hun-ger, thirst, disease, un - known, On im - mor - tal fruits they feed; Then the Lamb, a - midst the throne, Shall to liv - ing foun-tains lead:
"Wor - thy is the Lamb, once slain, Blessing, hon - or, glo - ry, power, Wisdom, rich - es, to ob - tain, New do - min - ion eve - ry hour.
Clad in rai-ment pure and white, Vic - tor - palms in eve - ry hand, Thro' their great Re-deem-er's might, More than con - quer - ors they stand.
Joy and glad-ness ban - ish sighs; Per-fect love dis - pels all fears; And for - ev - er from their eyes God shall wipe a - way their tears.

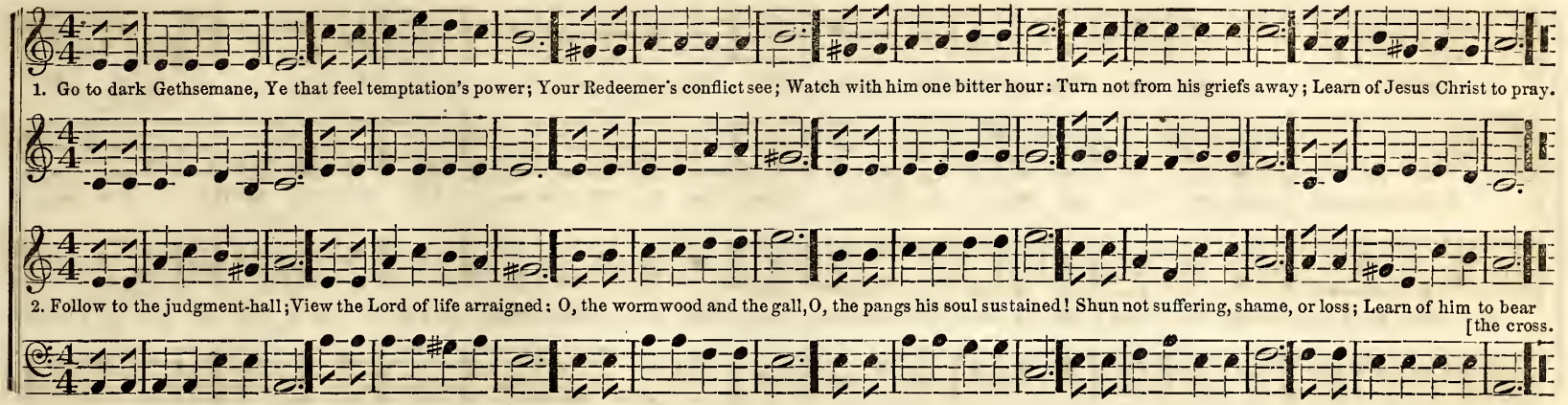

1. Watchman! tell us of the night, What its signs of prom-ise are. Traveller! o'er yon mountain's height, See that glo-ry beaming star.
3. Watchman! tell us of the night; High-er yet that star as-cends. Traveller! bless-ed-ness and light, Peace and truth, its course portends.
5. Watchman! tell us of the night, For the morning seems to dawn. Traveller! darkness takes its flight; Doubt and ter-ror are withdrawn.
2. Watchman! does its beauteous ray Aught of hope or joy fore-tell? Traveller! yes; it brings the day, Promised day of Is-ra-el.
4. Watchman! will its beams a-lone Gild the spot that gave them birth? Traveller! a-ges are its own; See, it bursts o'er all the earth.
6. Watchman! let thy wanderings cease; Hie thee to thy qui-et home. Traveller! lo! the Prince of Peace, Lo! the Son of God, is come.

AGES. 7s. 6 LINES. *



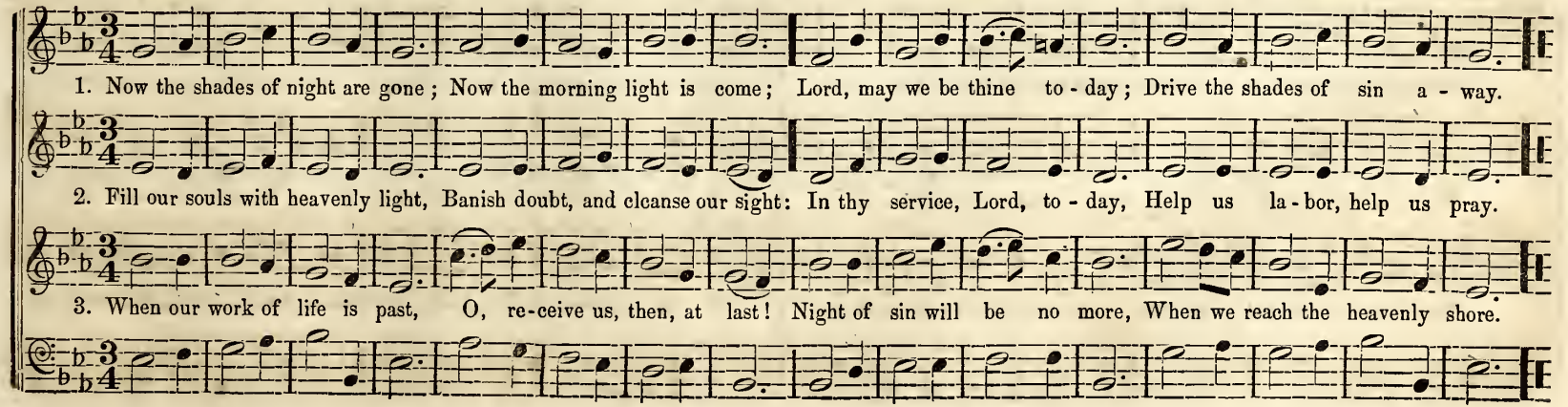
GETHSEMANE. 7s. 6 LINES.

Arranged from SORENSEN.

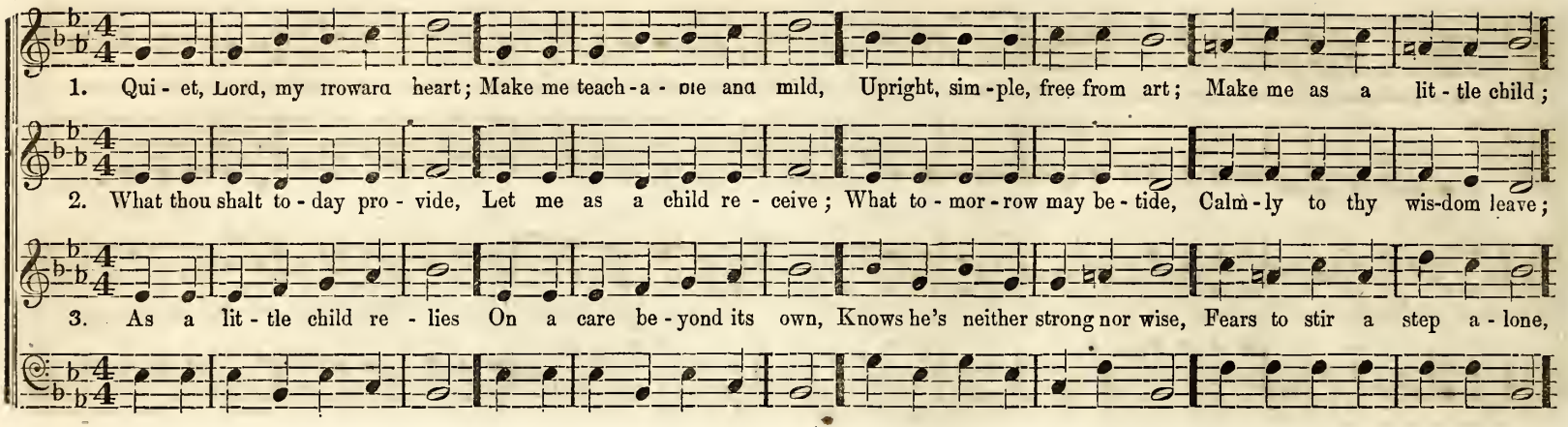


COLTON. 7s.

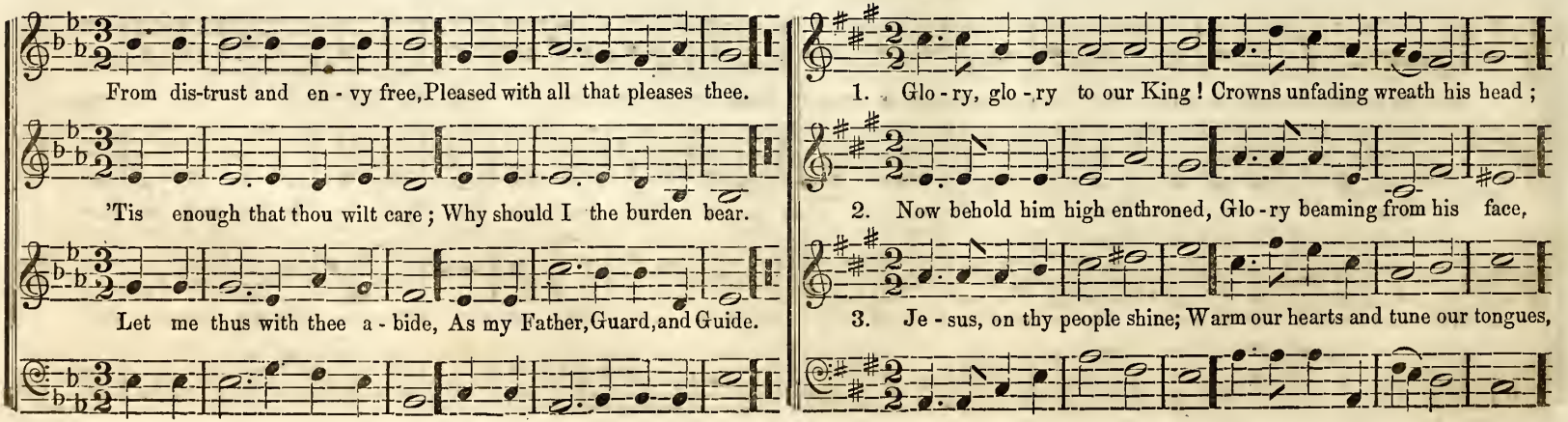
E. H.



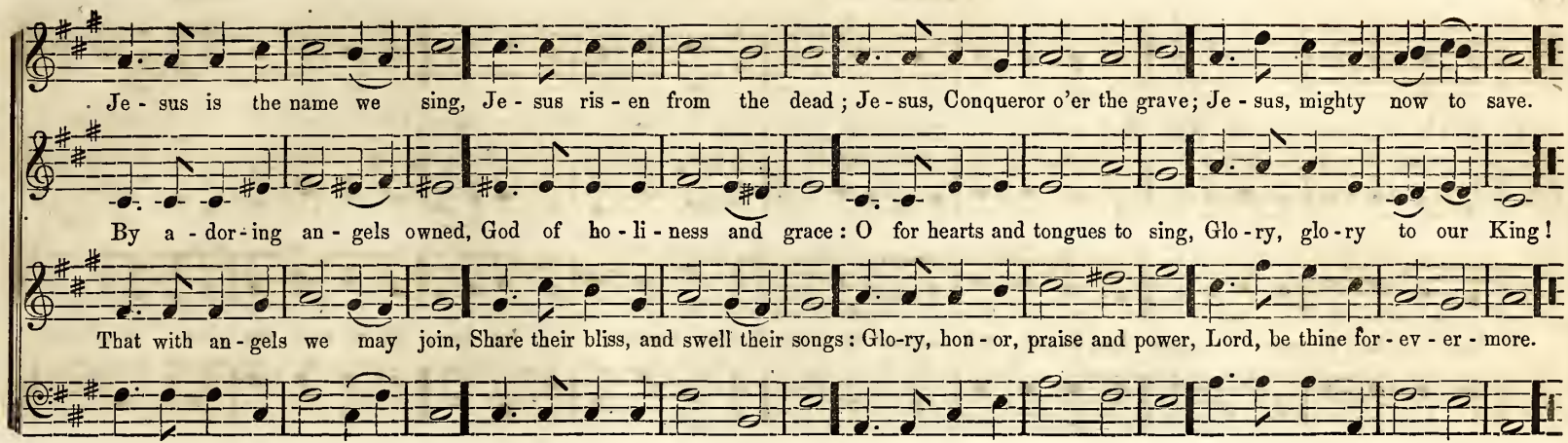
BIRDWAY. 7s. 6 lines. *



GLORIA. 7s. 6 lines. *

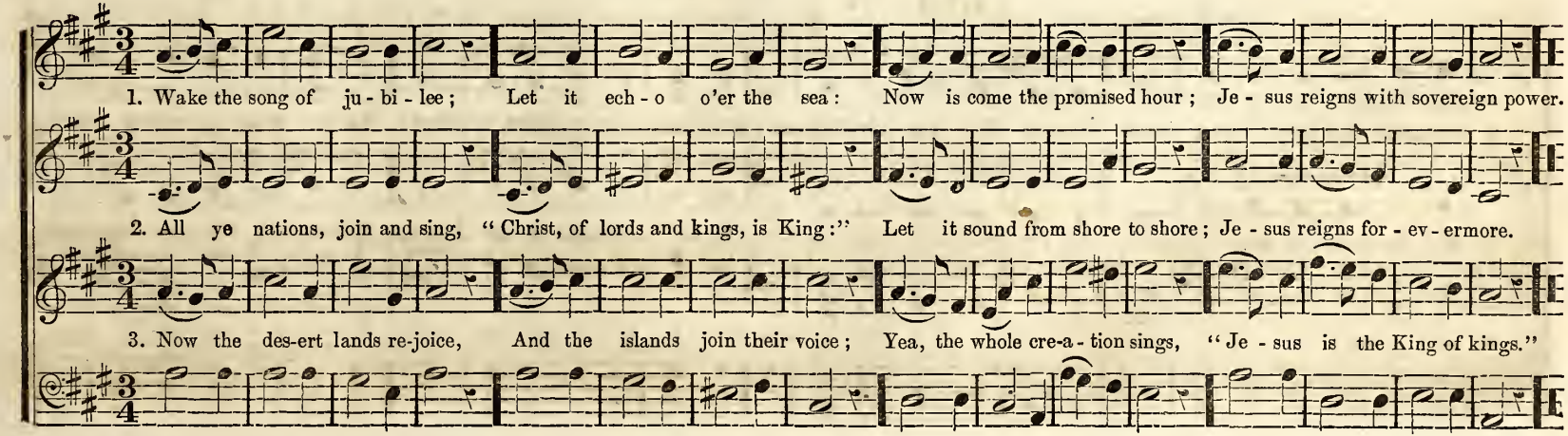


GLORIA. (Concluded.)



LAZELL. 7s.

E. H.



VEDA. 7s.

GERMAN.

1. Ho - ly Spir-it, from on high, Bend o'er us a pity - ing eye; Now re - fresh the drooping heart; Bid the pow'r of sin de - part.

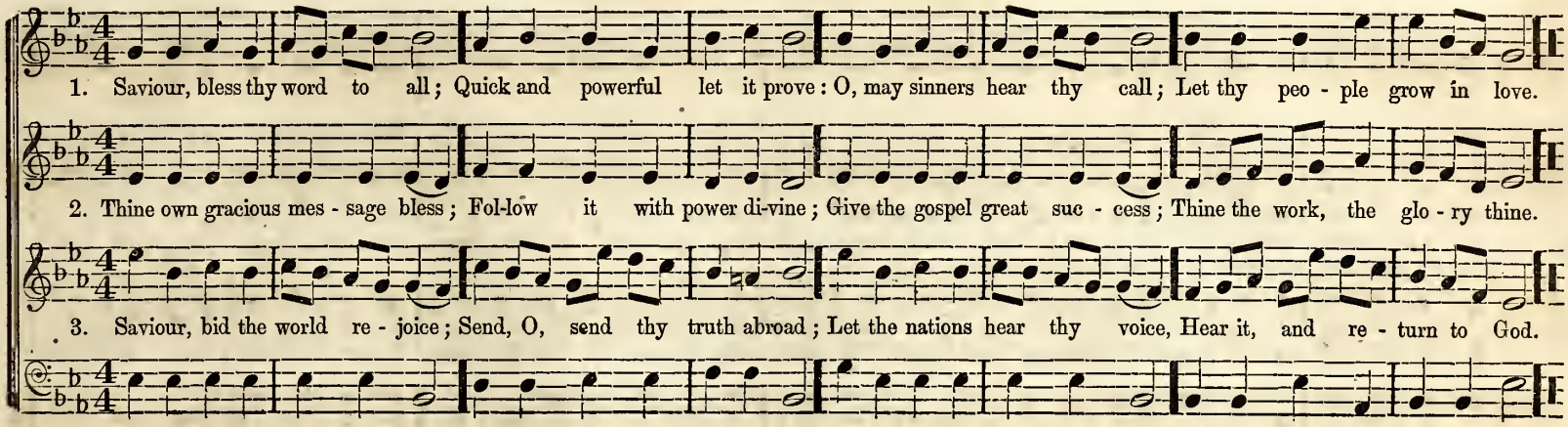
2. May we dai - ly grow in grace, And pursue the heaven - ly race, Trained in wisdom, led by love, Till we reach our rest a - bove.

GEM. 7s. †

1. Suppliant, lo! thy children bend, Fa-ther, for thy blessing now; Thou canst teach us, guide, de - fend; We are weak, al - mighty thou.

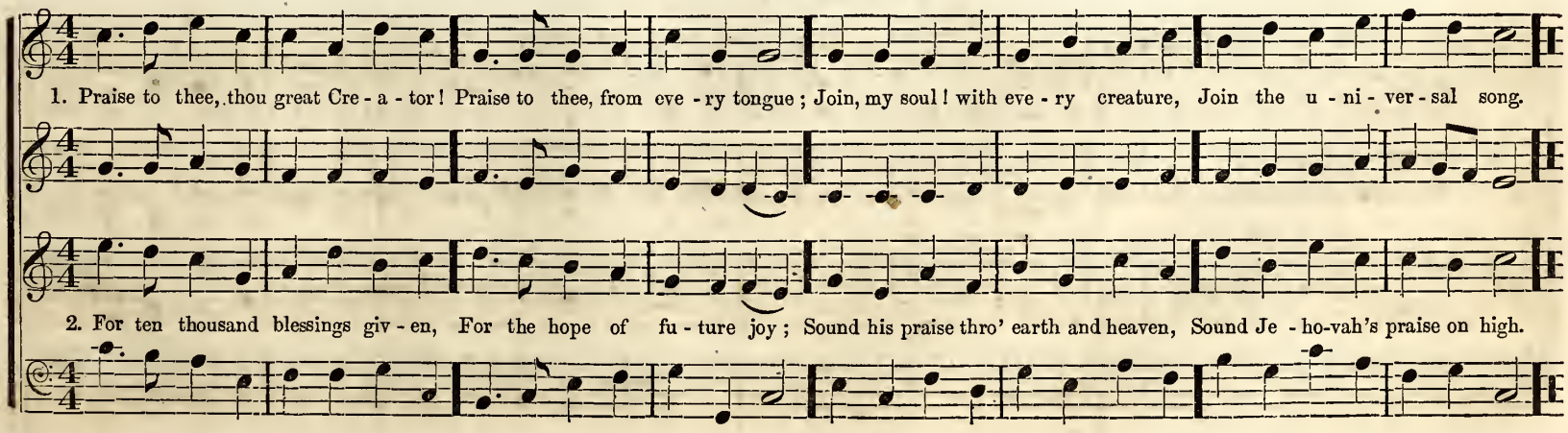
2. With the peace thy word im - parts Be the taught and teachers blest; In our lives, and in our hearts, Fa-ther, be thy laws impressed.

3. Shed a-broad in eve - ry mind Light and par - don from a - bove, Char - i - ty for all our kind, Trusting faith, and ho - ly love.


1. Saviour, bless thy word to all; Quick and powerful let it prove: O, may sinners hear thy call; Let thy peo - ple grow in love.
2. Thine own gracious mes - sage bless; Fol-low it with power di-vine; Give the gospel great suc - cess; Thine the work, the glo - ry thine.
3. Saviour, bid the world re - joice; Send, O, send thy truth abroad; Let the nations hear thy voice, Hear it, and re - turn to God.

BLAKE. 8 & 7.

E. H.


1. Praise to thee, thou great Cre - a - tor! Praise to thee, from eve - ry tongue; Join, my soul! with eve - ry creature, Join the u - ni - ver - sal song.
2. For ten thousand blessings giv - en, For the hope of fu - ture joy; Sound his praise thro' earth and heaven, Sound Je - ho-vah's praise on high.

SPANISH CHANT. 7s. Double.

SPANISH AIR.

D. C.

Father of our feeble race, Wise, be - nef - i - cent, and kind,
Spread o'er nature's ample face, Flows thy goodness, un - con-fined; } Musing in the si - lent grove, Or the busy haunts of men,
Still we trace thy wondrous love, Claiming large returns a - gain.

D. C.

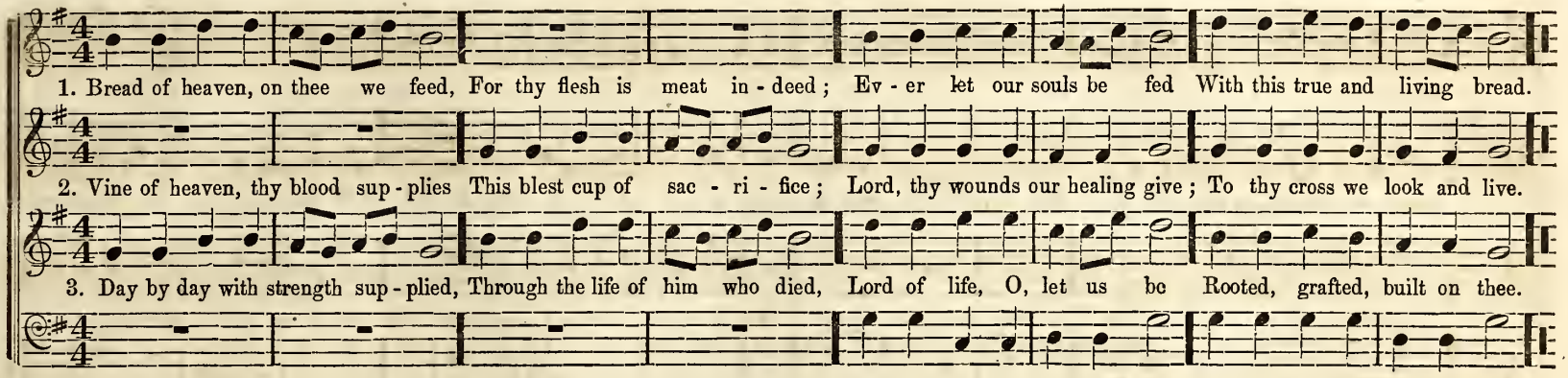
PANAH. 7s. *

1. Come, saith Je - sus' sacred voice, Come, and make my paths your choice; I will guide you to your home; Weary pilgrim, hith - er come.

2. Hith - er come; for here is found Balm for every bleeding wound, Peace, which ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure.

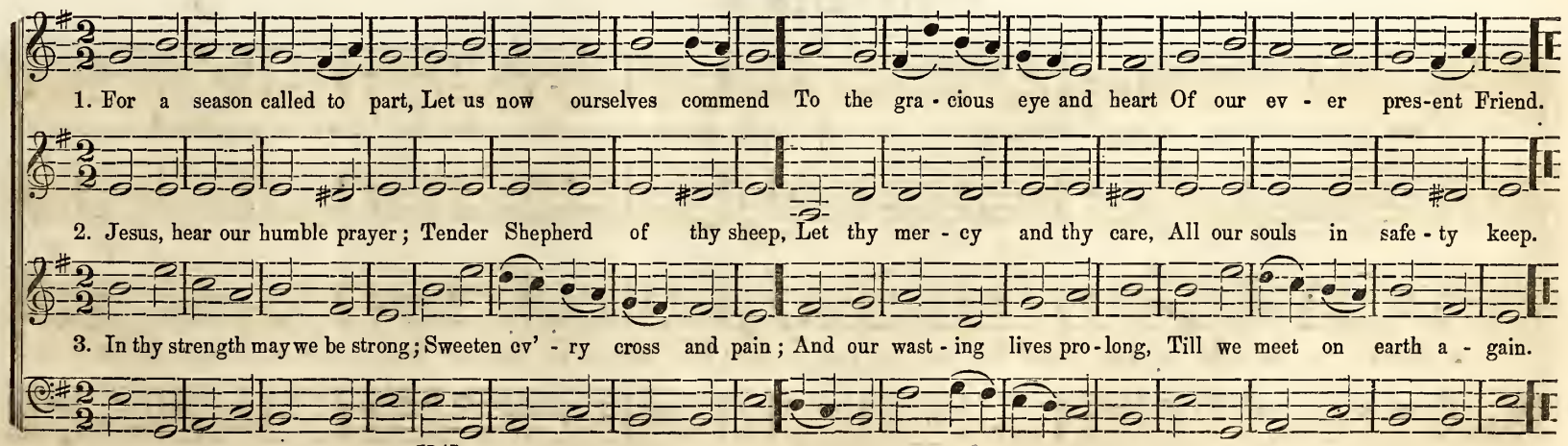
EUCHARIST. 7s.

GERMAN.

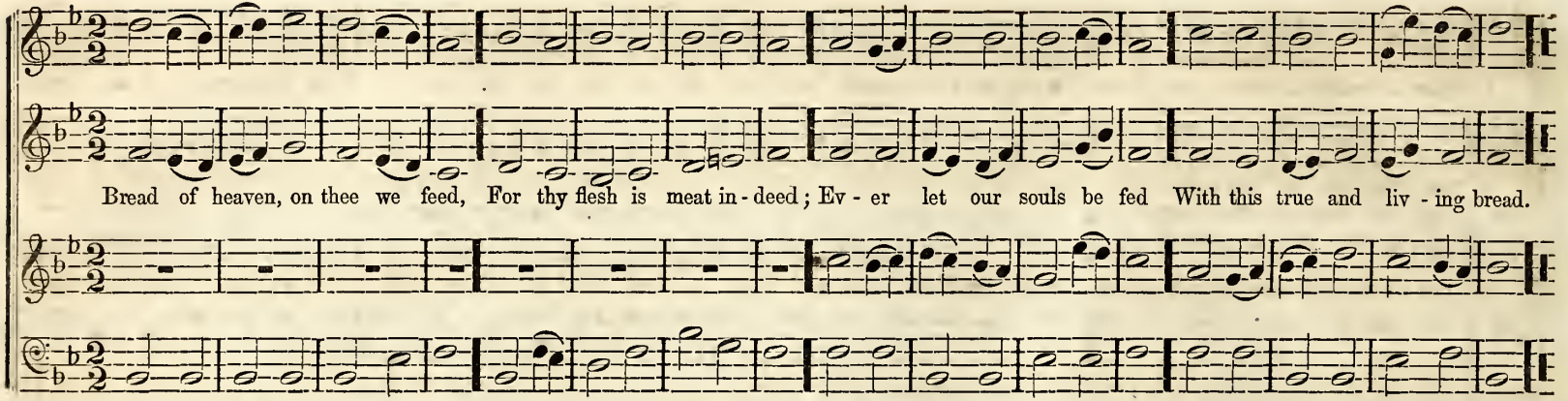


ELIA. 7s.

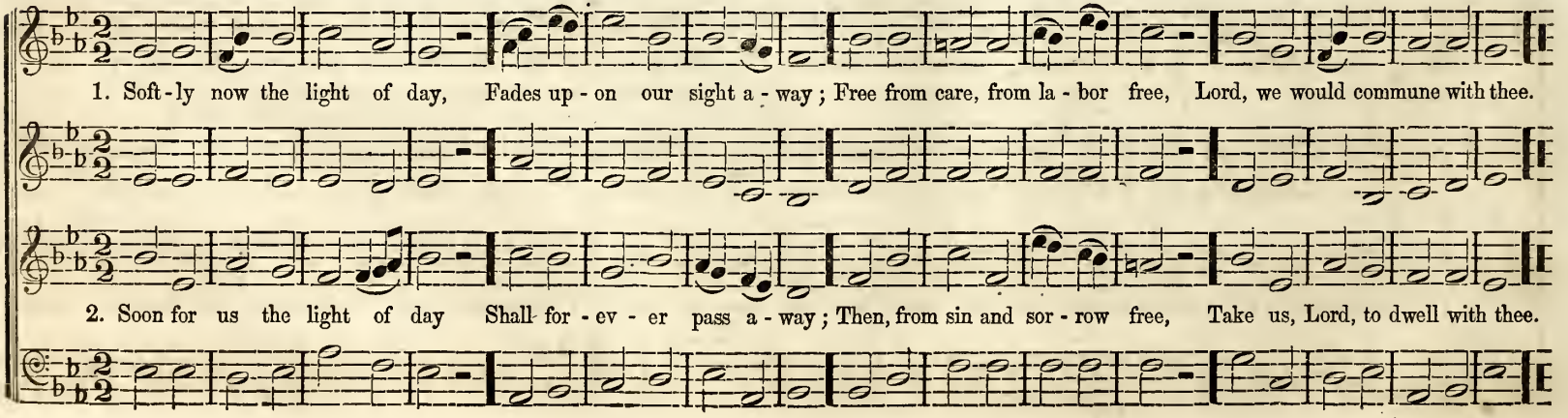
E. HAMILTON.



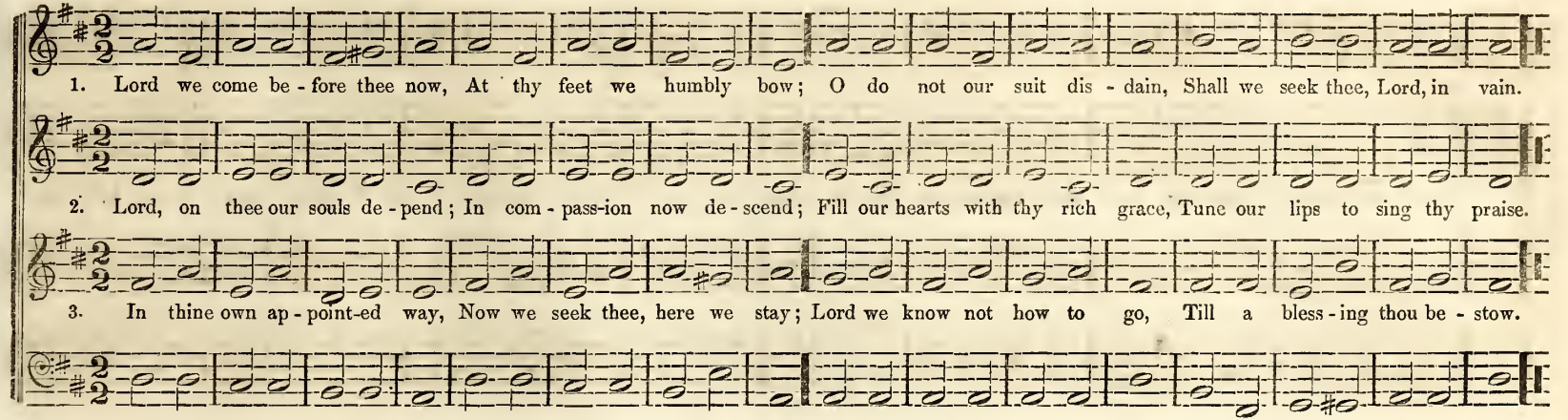
CARMEN. 7s.



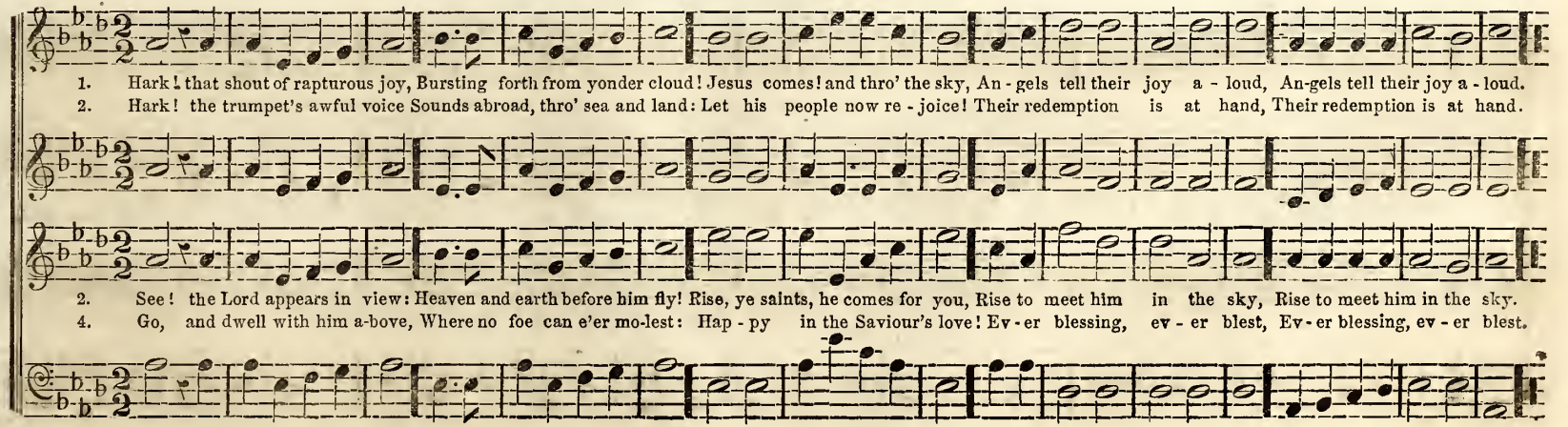
NIGHT-FALL. 7s.



TUDOR. 7s.

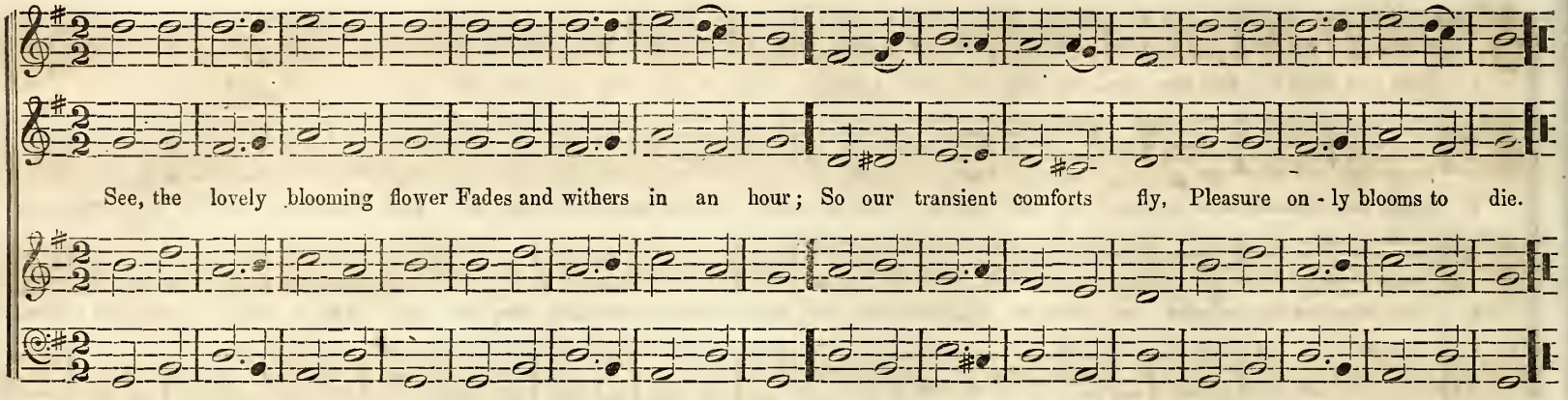


SECOND ADVENT. 7s.



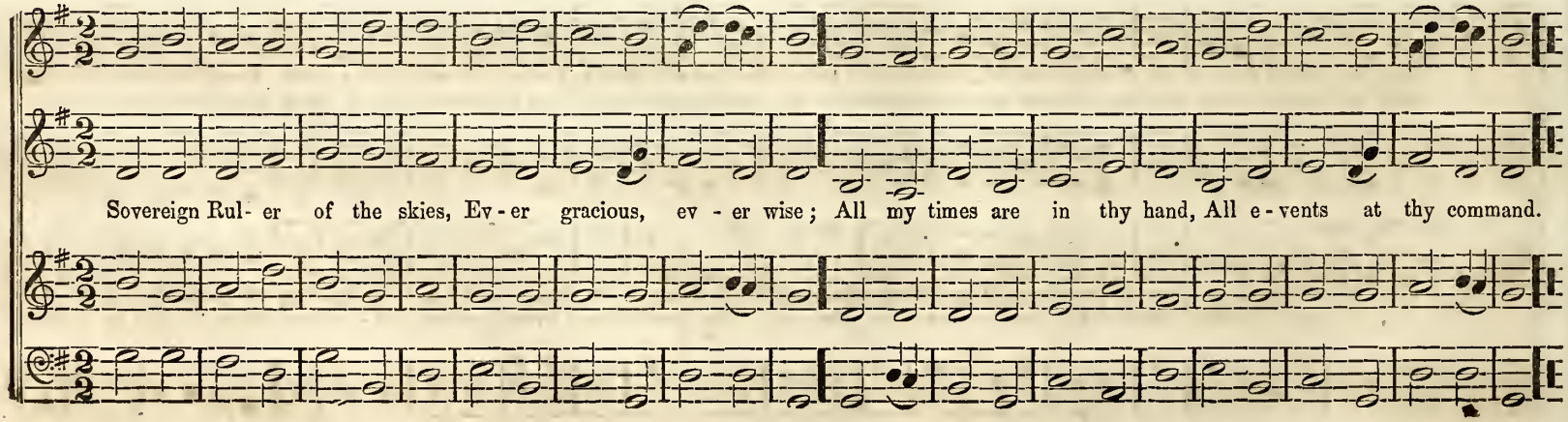
PLEYEL'S HYMN. 7s.

PLEYEL.

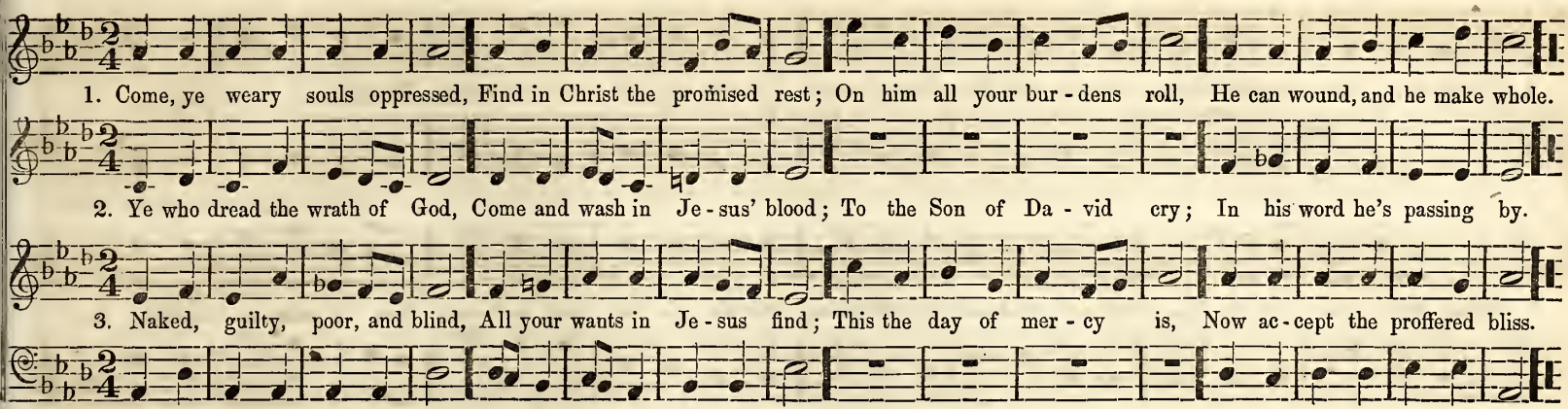


NUREMBURG. 7s.

GERMAN.

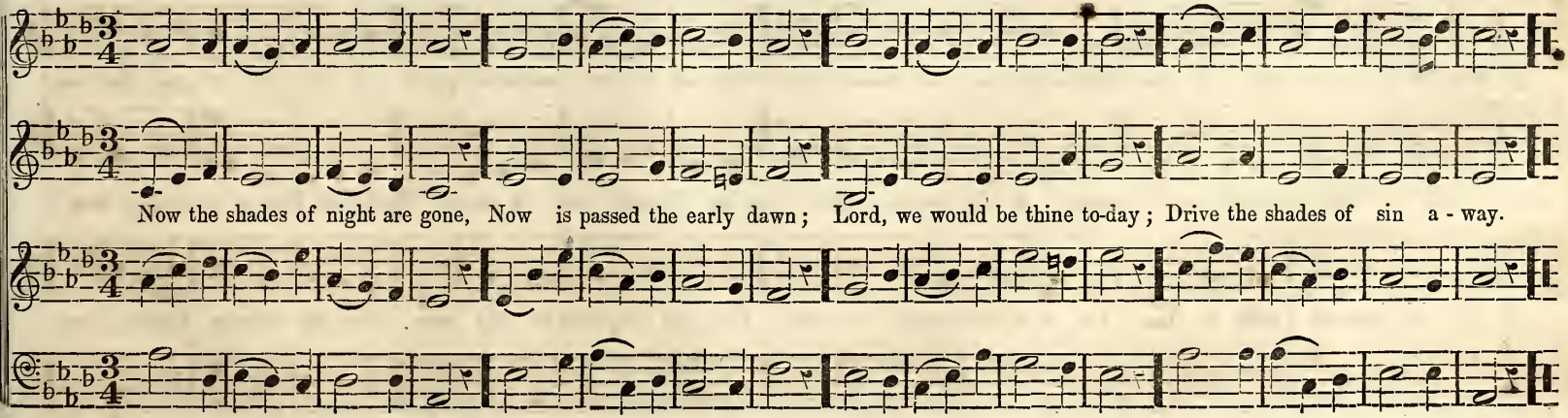


OSMA. 7s. *

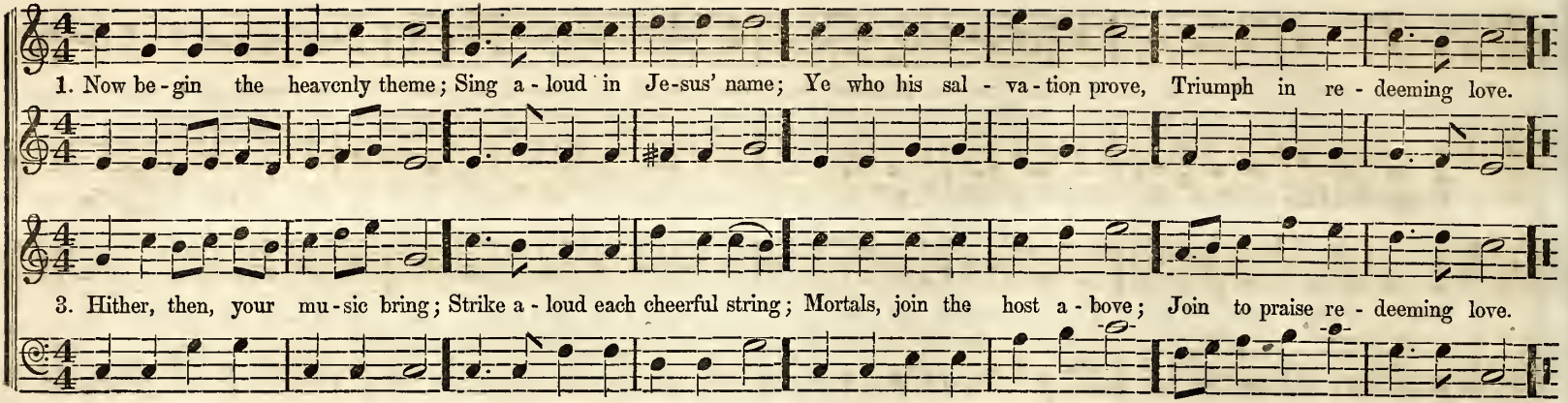


TEXAS. 7s.

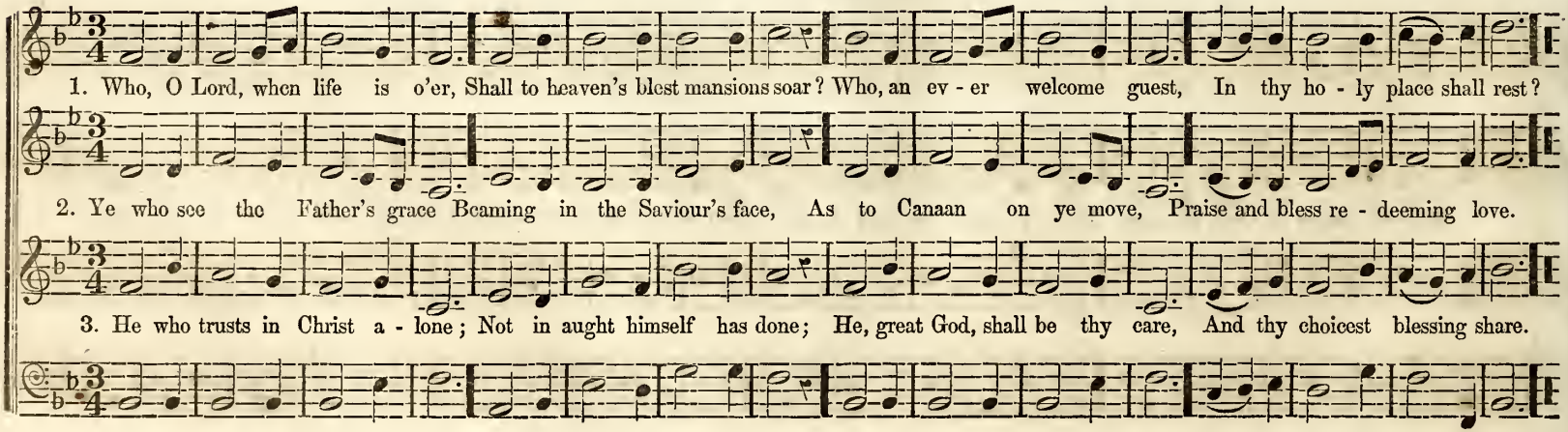
E. H., 1845.



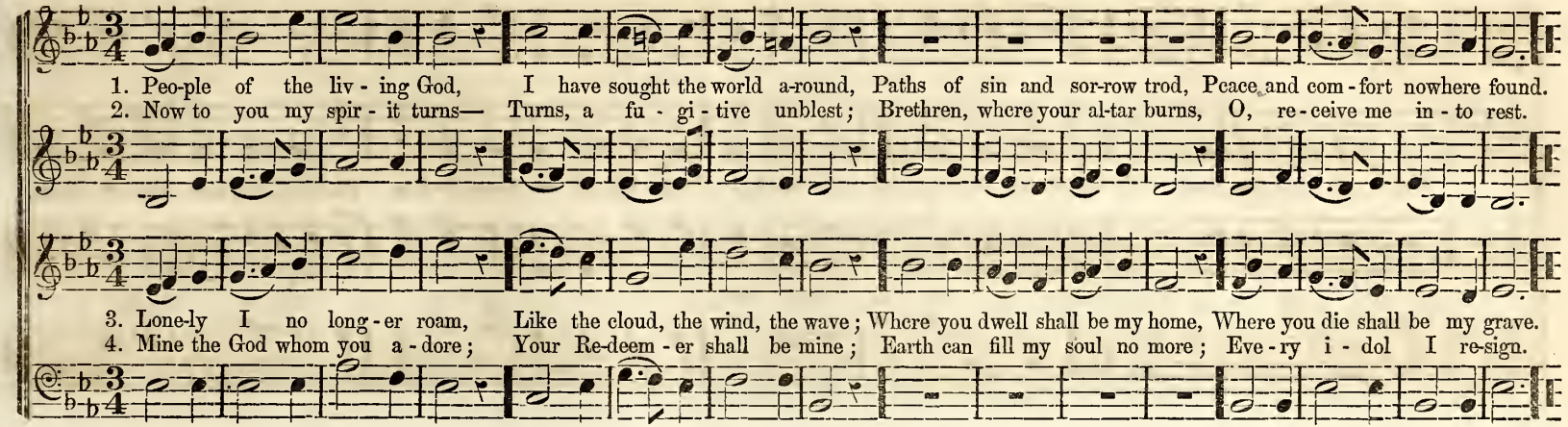
LANGFORD. 7s. *



HAZLEWOOD. 7s. *

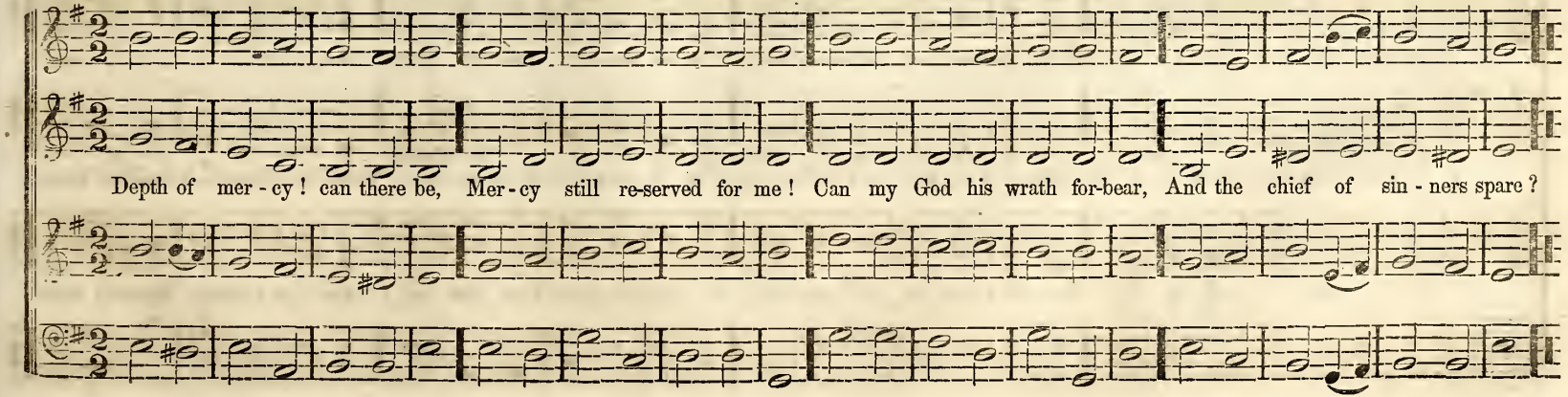


FUGITIVE. 7s.

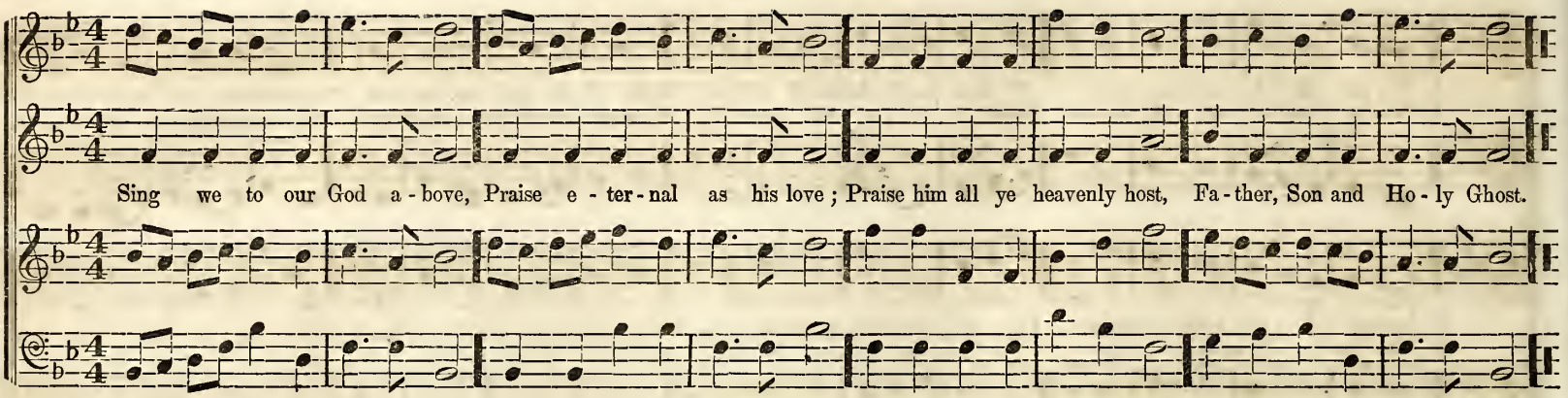


FORBEAR. 7s.

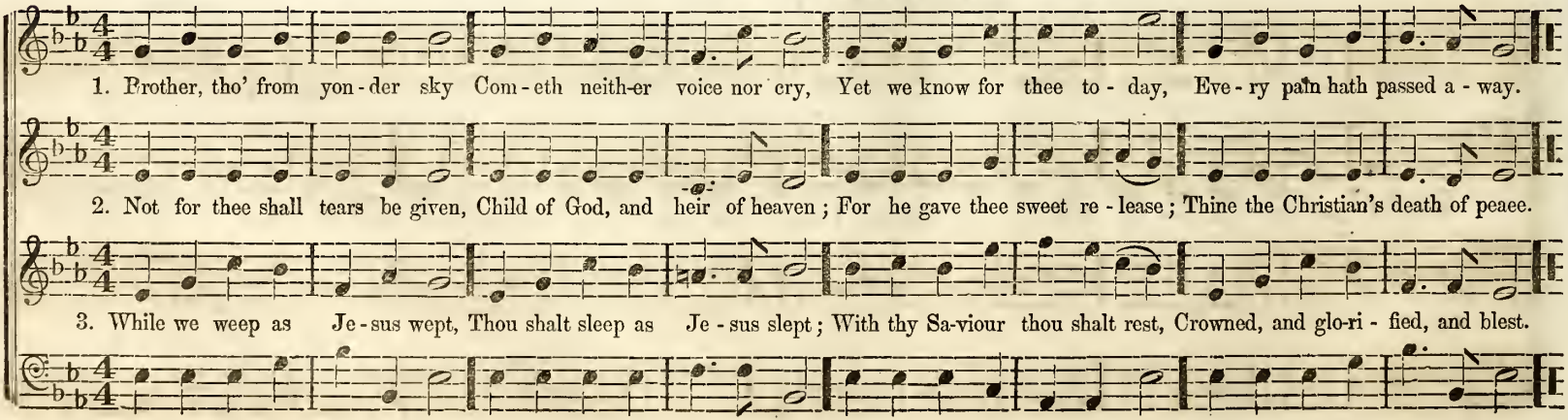
GERMAN.

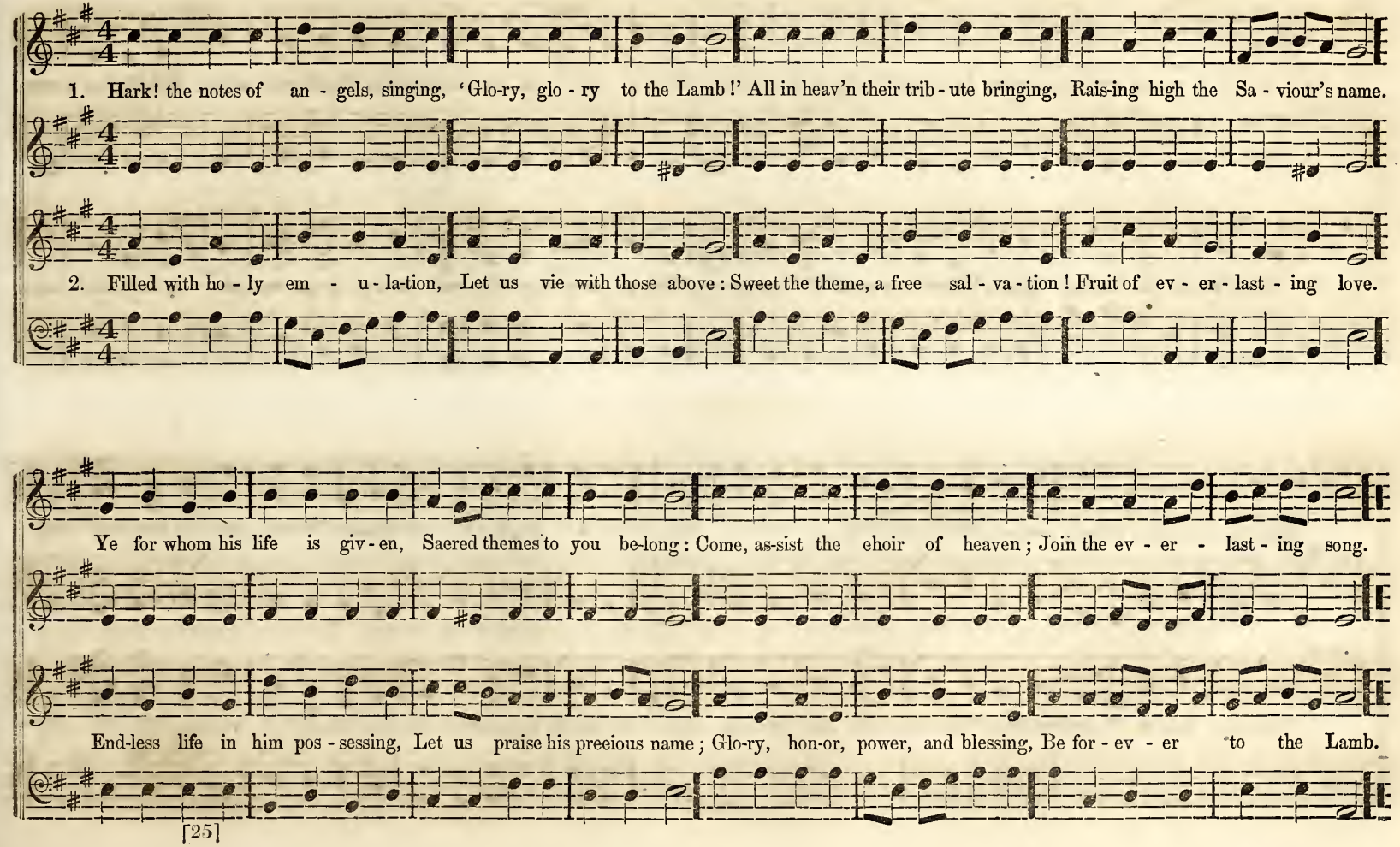


DUVERNAY. 7s. *



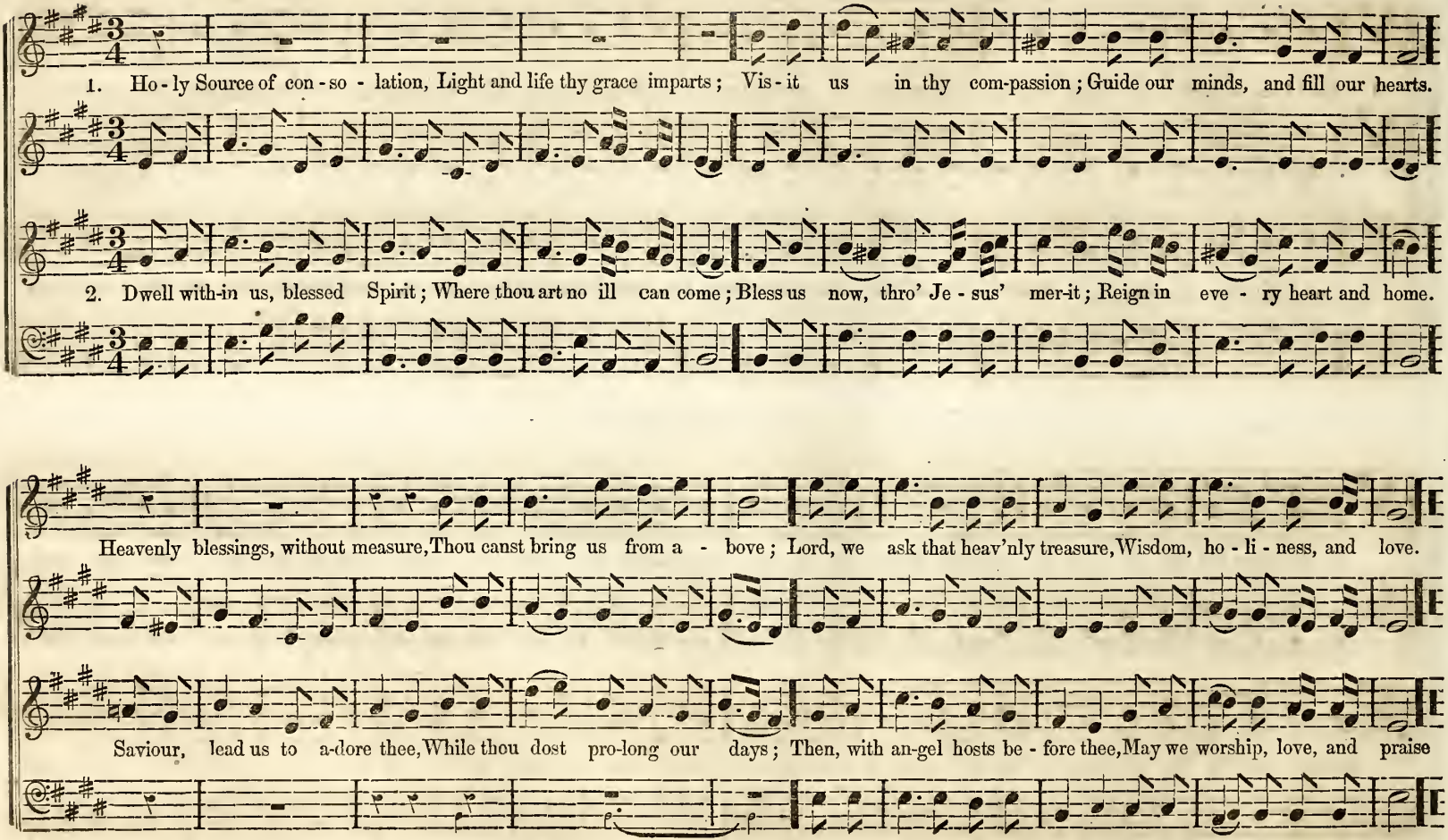
CROWN. 7s. *

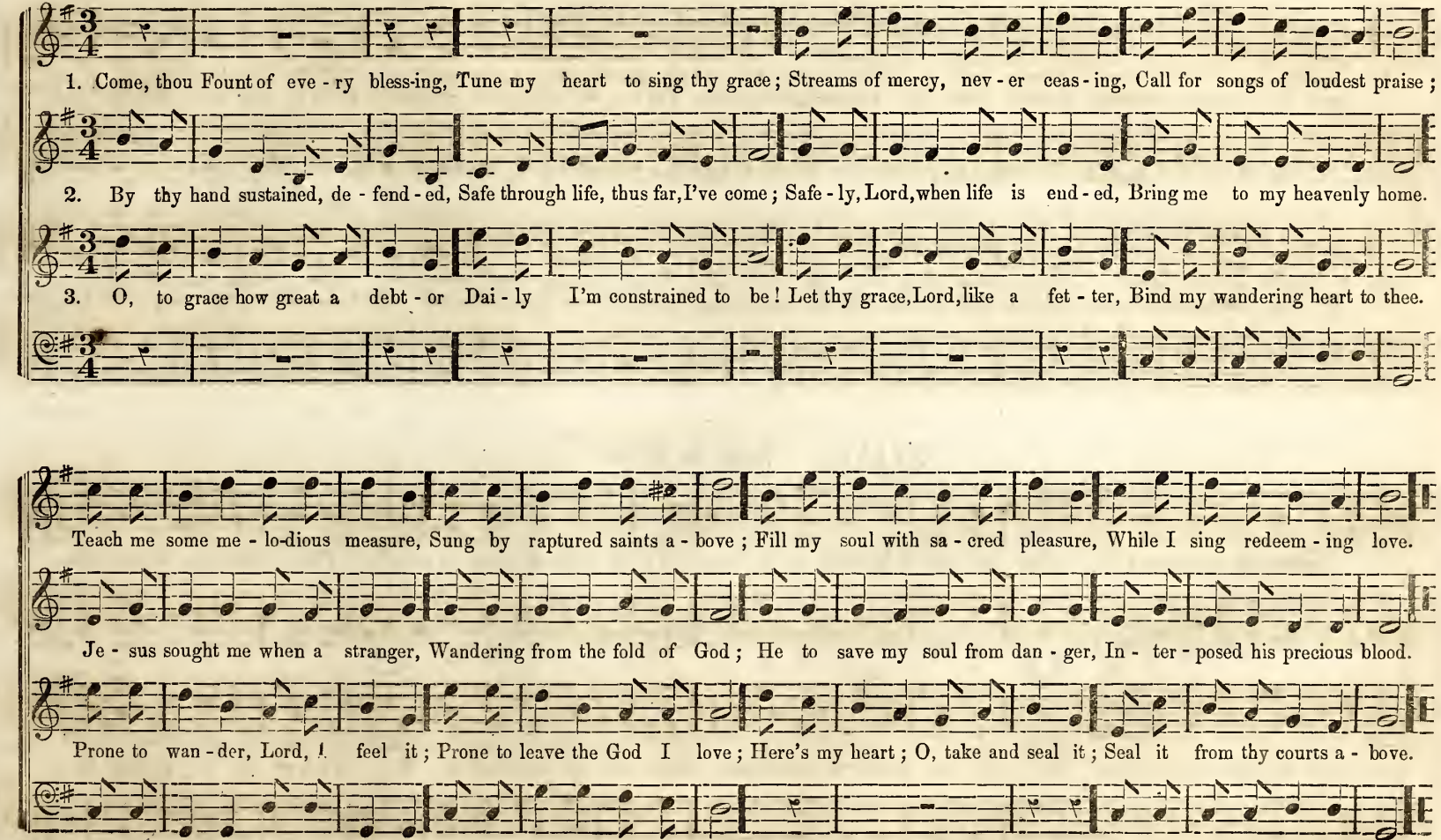



1. Hark! the notes of an - gels, singing, 'Glo-ry, glo - ry to the Lamb!' All in heav'n their trib - ute bringing, Rais-ing high the Sa - viour's name.
2. Filled with ho - ly em - u - la-tion, Let us vie with those above: Sweet the theme, a free sal - va - tion! Fruit of ev - er - last - ing love.
Ye for whom his life is giv - en, Sacred themes to you be-long: Come, as-sist the choir of heaven; Join the ev - er - last - ing song.
End-less life in him pos - sessing, Let us praise his precious name; Glo-ry, hon-or, power, and blessing, Be for - ev - er to the Lamb.

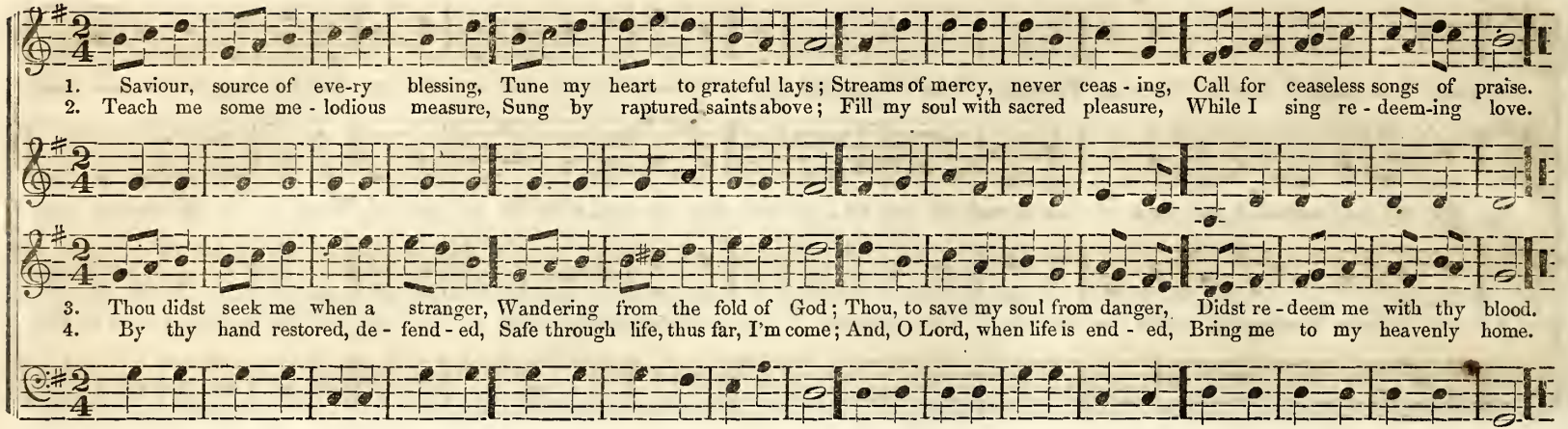
TREASURE. 8 & 7. Double.

FINE.

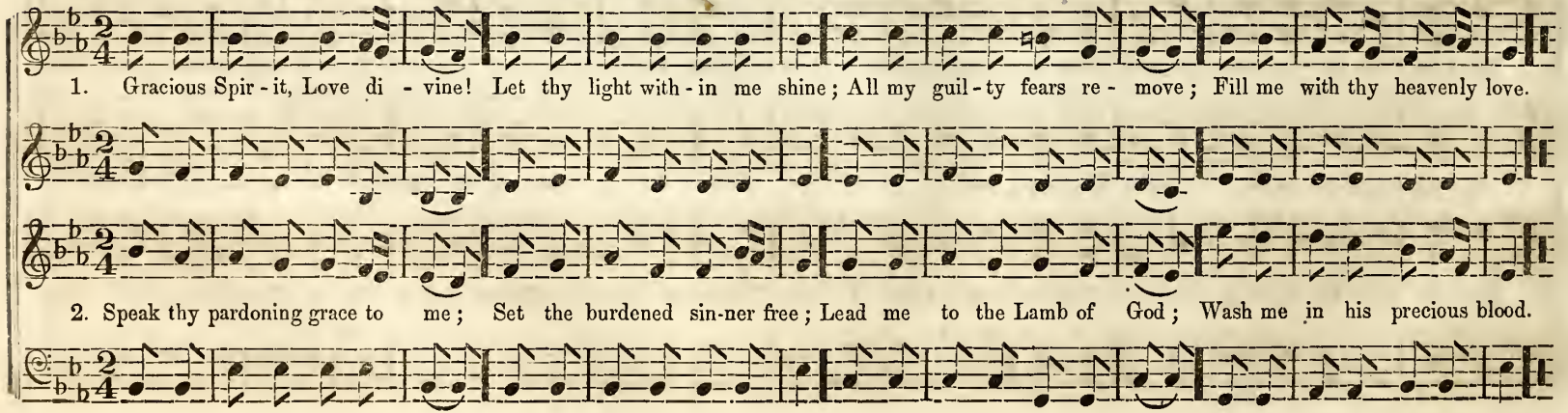



1. Come, thou Fount of eve - ry bless-ing, Tune my heart to sing thy grace; Streams of mercy, nev - er ceas - ing, Call for songs of loudest praise;
2. By thy hand sustained, de - fend - ed, Safe through life, thus far, I've come; Safe - ly, Lord, when life is end - ed, Bring me to my heavenly home.
3. O, to grace how great a debt - or Dai - ly I'm constrained to be! Let thy grace, Lord, like a fet - ter, Bind my wandering heart to thee.
Teach me some me - lo-dious measure, Sung by raptured saints a - bove; Fill my soul with sa - cred pleasure, While I sing redeem - ing love.
Je - sus sought me when a stranger, Wandering from the fold of God; He to save my soul from dan - ger, In - ter - posed his precious blood.
Prone to wan - der, Lord, I feel it; Prone to leave the God I love; Here's my heart; O, take and seal it; Seal it from thy courts a - bove.

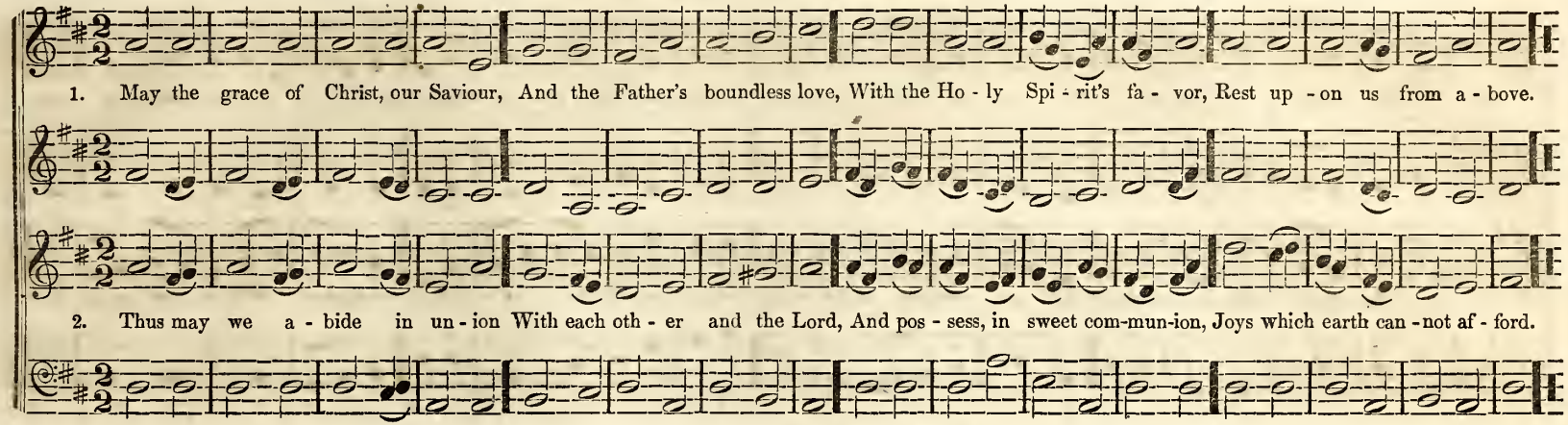
MESILLA. 8 & 7 *



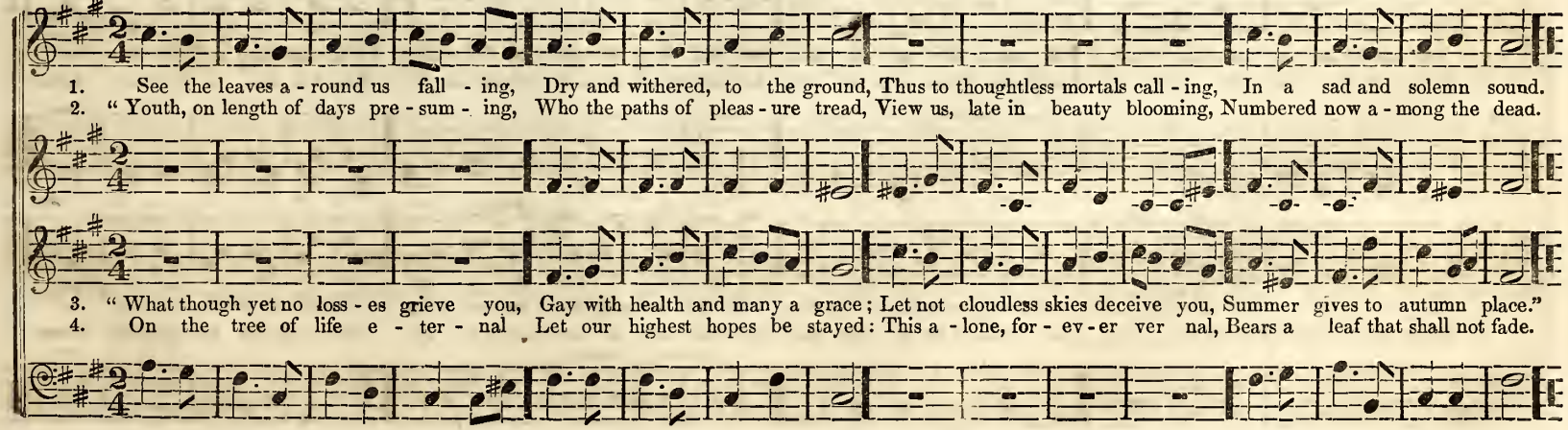
SYLVO. 7s, or 8s & 7s. †



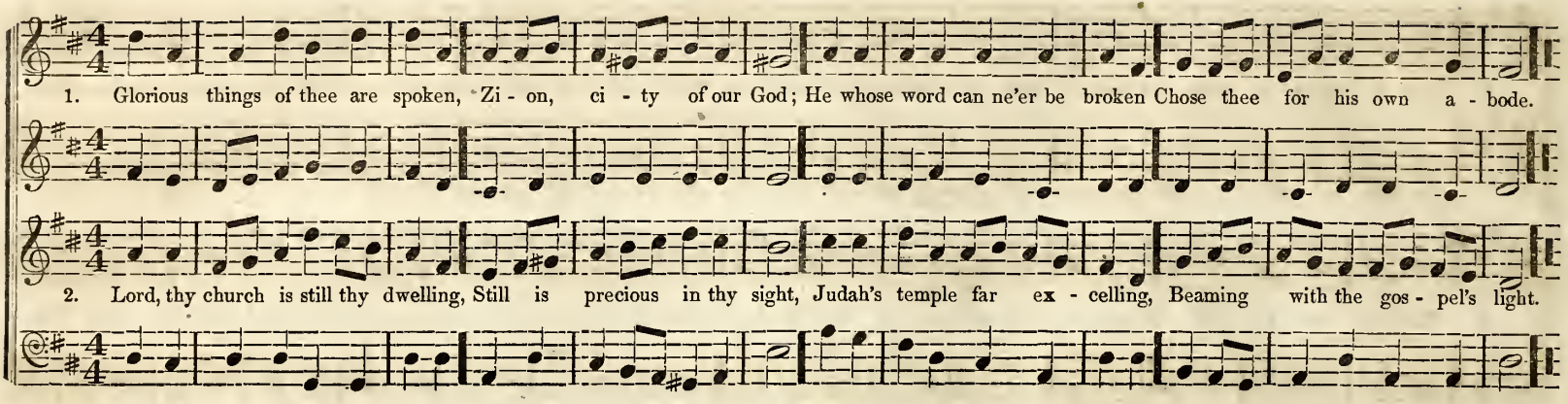
GUTHRIE. 8 & 7. *



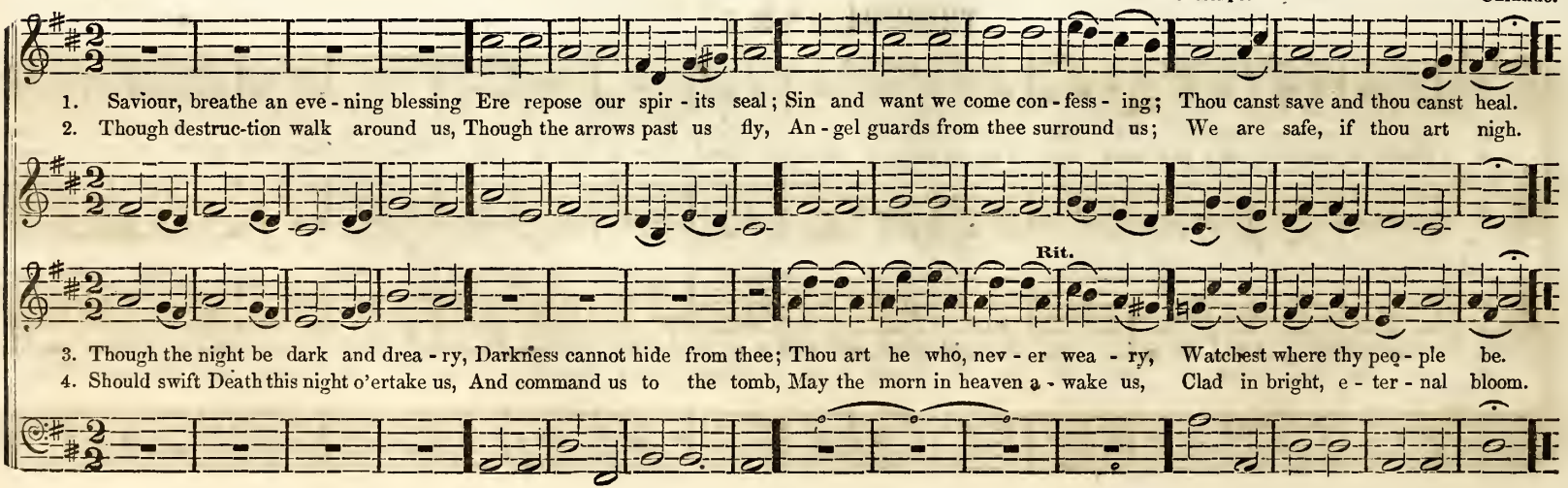
TREFOIL. 8 & 7. †



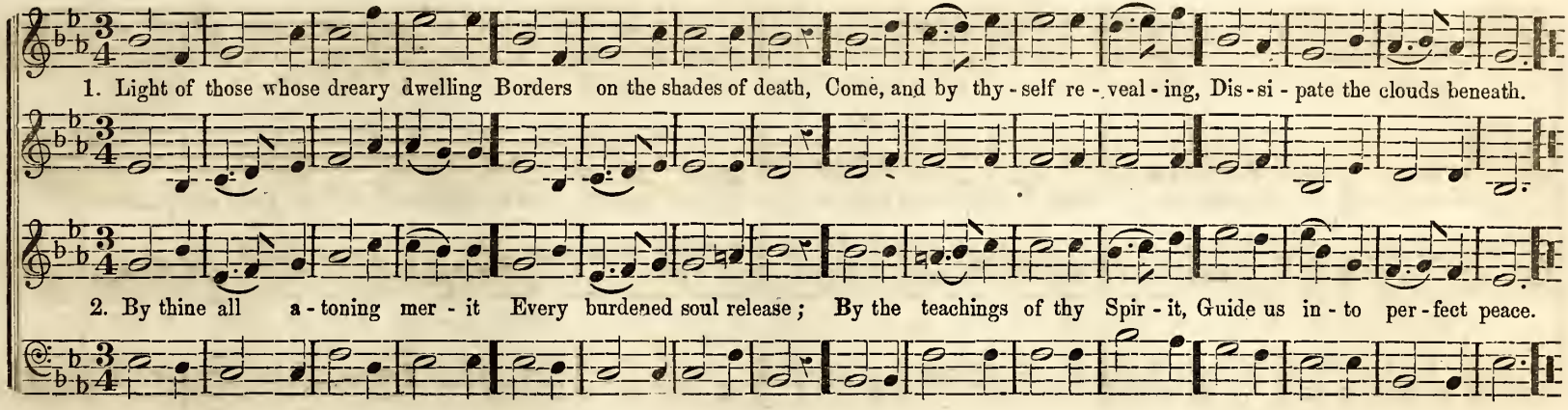
TAMENUND. 8. & 7.



LEDA. 8 & 7.

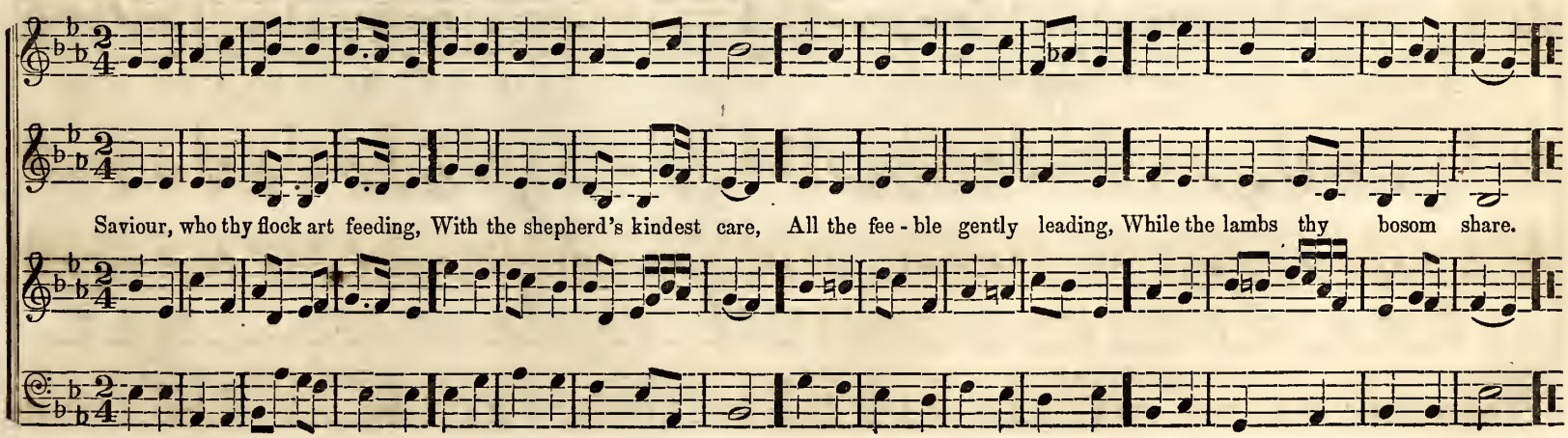


WENOMA. 8 & 7.



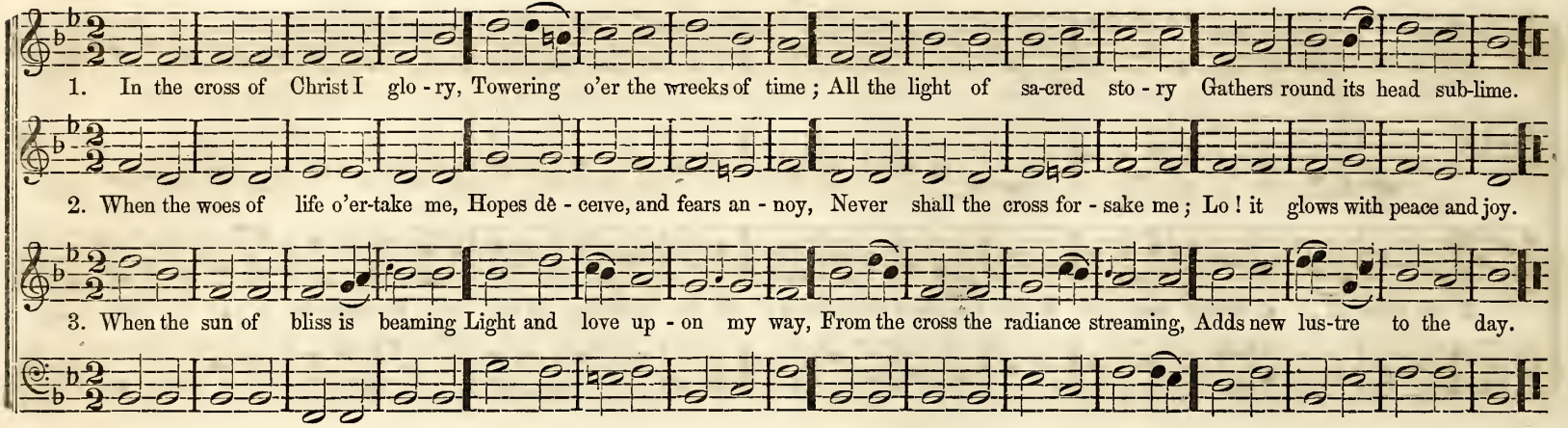
HAMBRIDGE. 8 & 7.

E. HAMILTON.



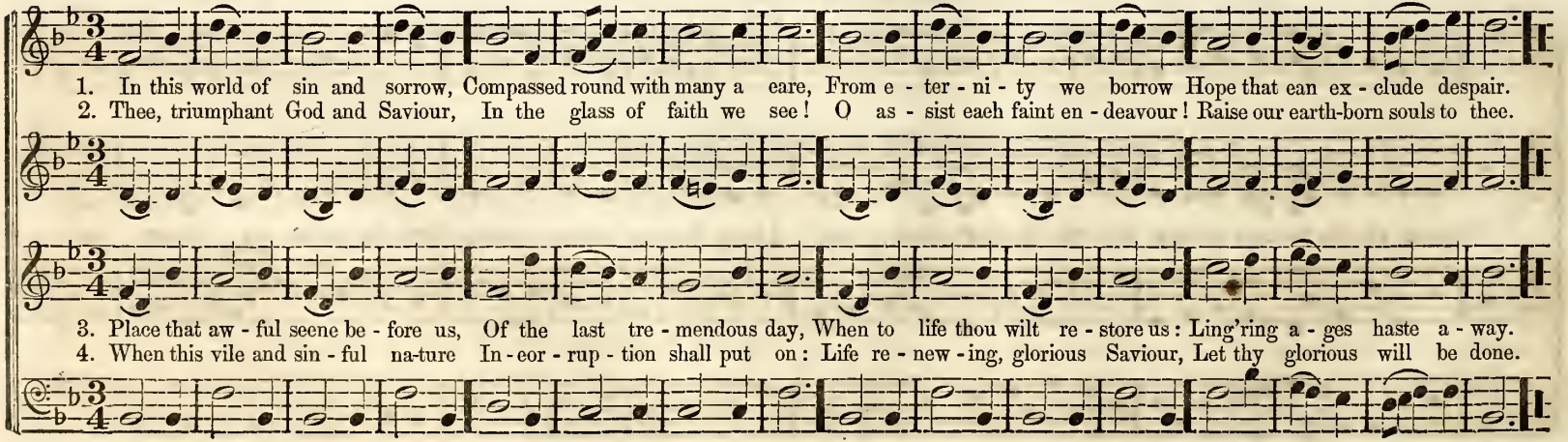
SANDGATE. 8 & 7.

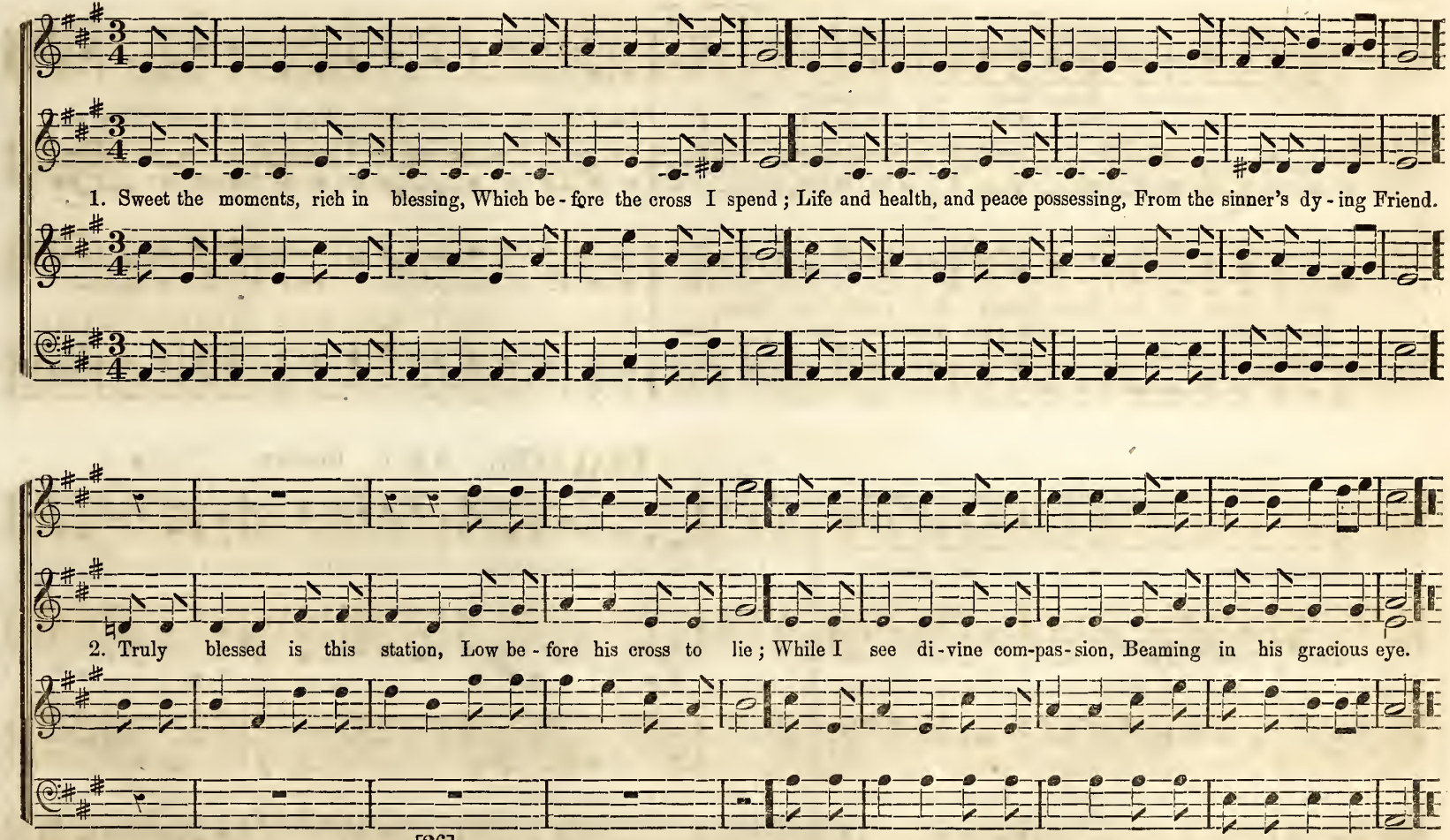
C. F. H.



TRILLIUM. 8 & 7.

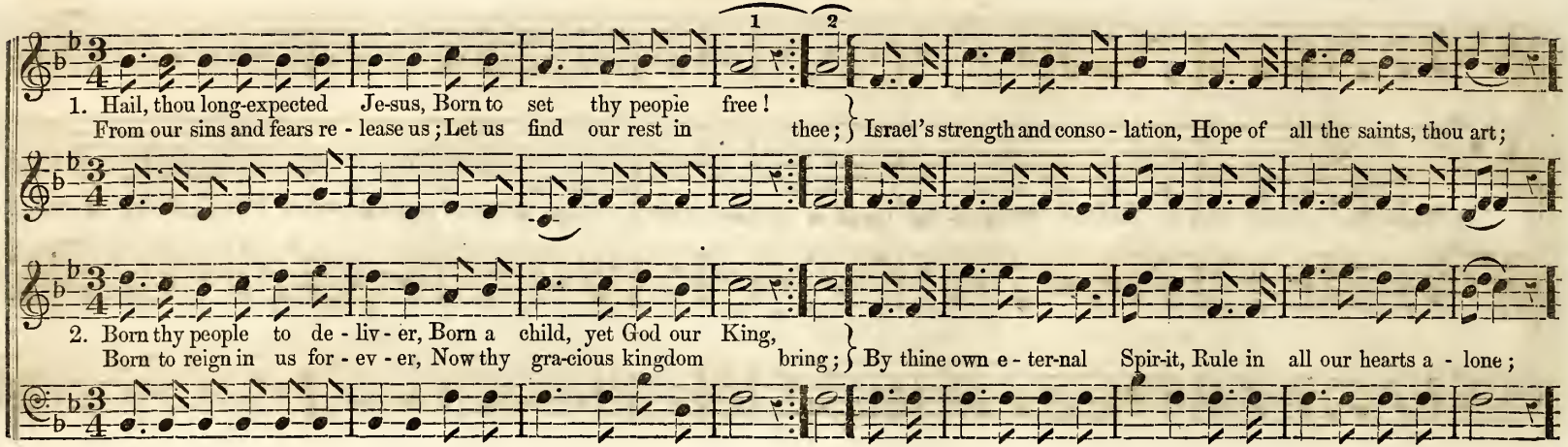
*



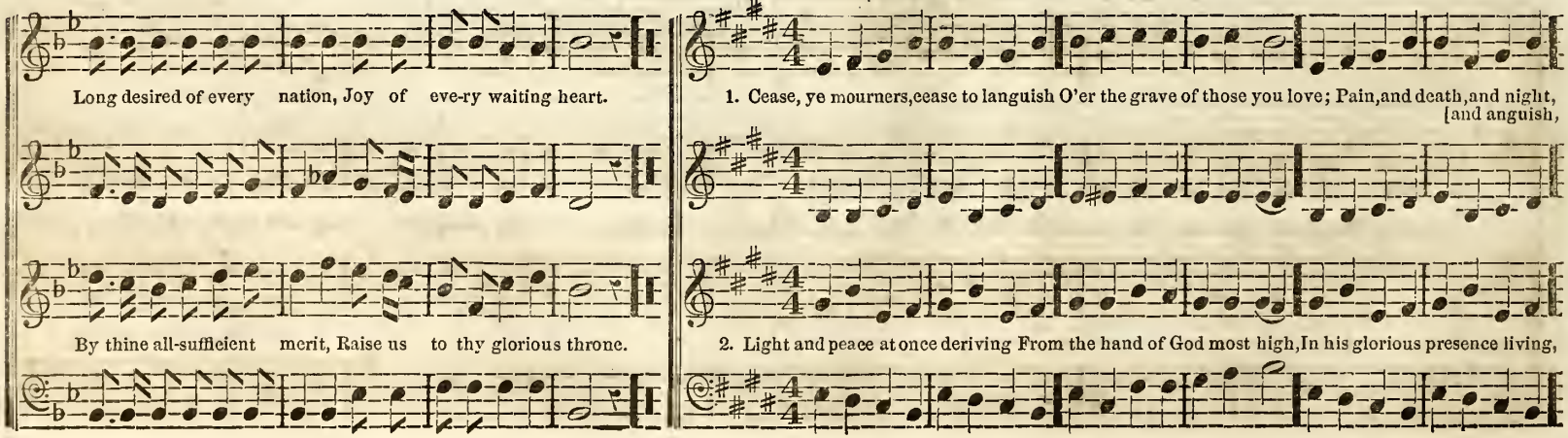

1. Sweet the moments, rich in blessing, Which be - fore the cross I spend; Life and health, and peace possessing, From the sinner's dy - ing Friend.
2. Truly blessed is this station, Low be - fore his cross to lie; While I see di - vine com-pas - sion, Beaming in his gracious eye.

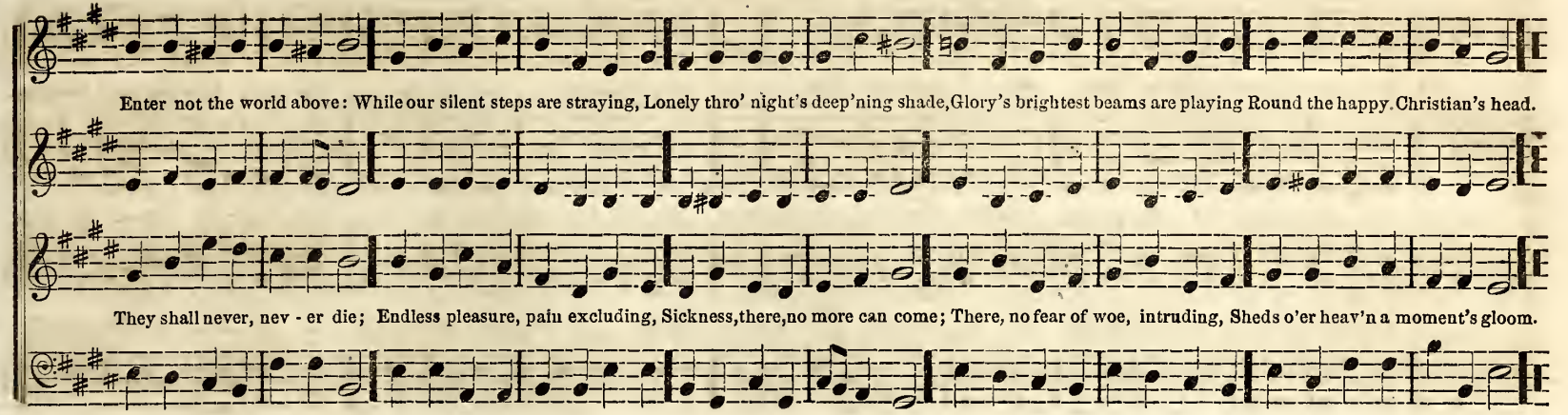
GERRISH. 8 & 7. Double.

SILCHER.



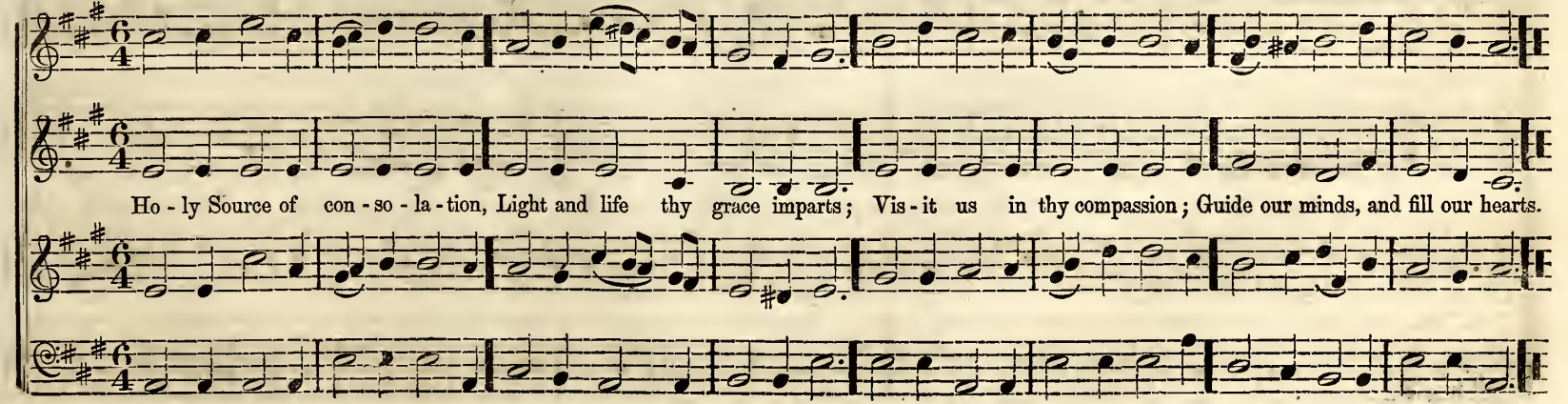
THALBERG. 8 & 7. Double. *



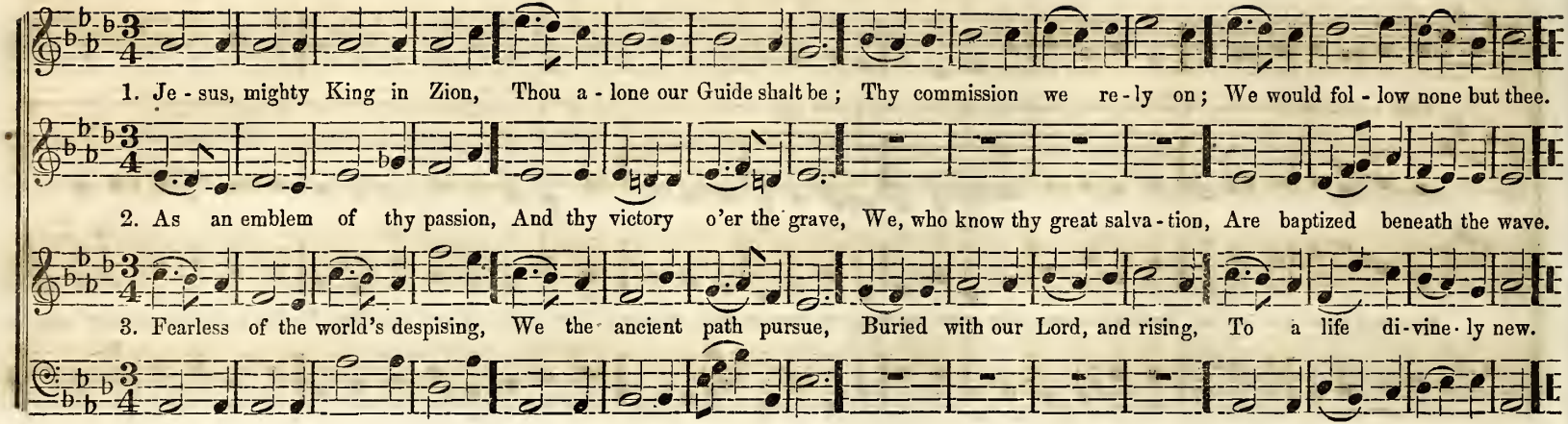


EVADNE. 8 & 7.

SILCHER.

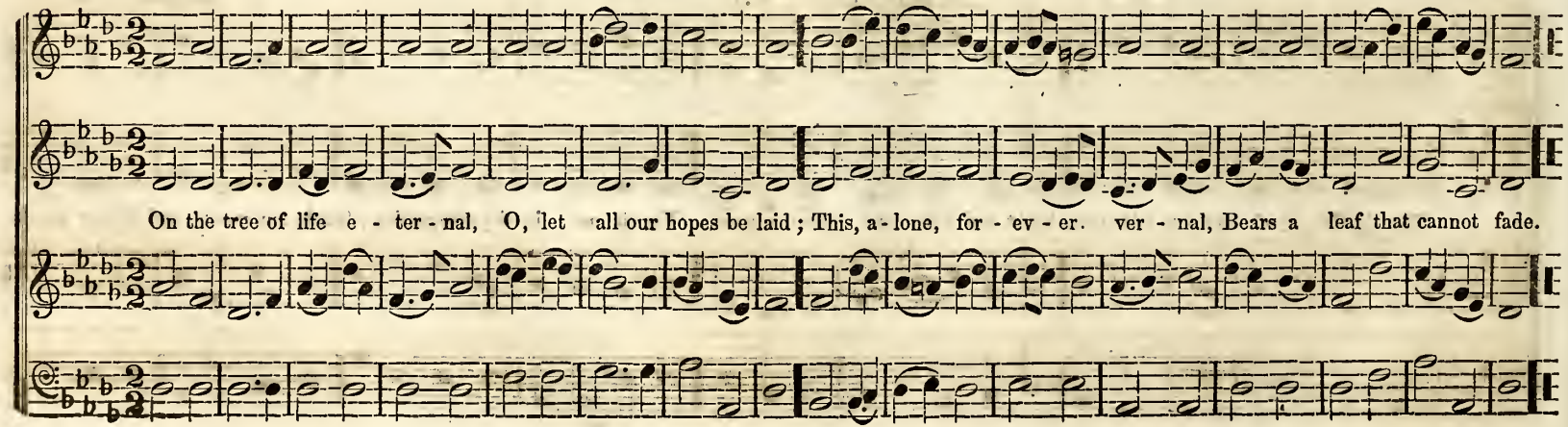


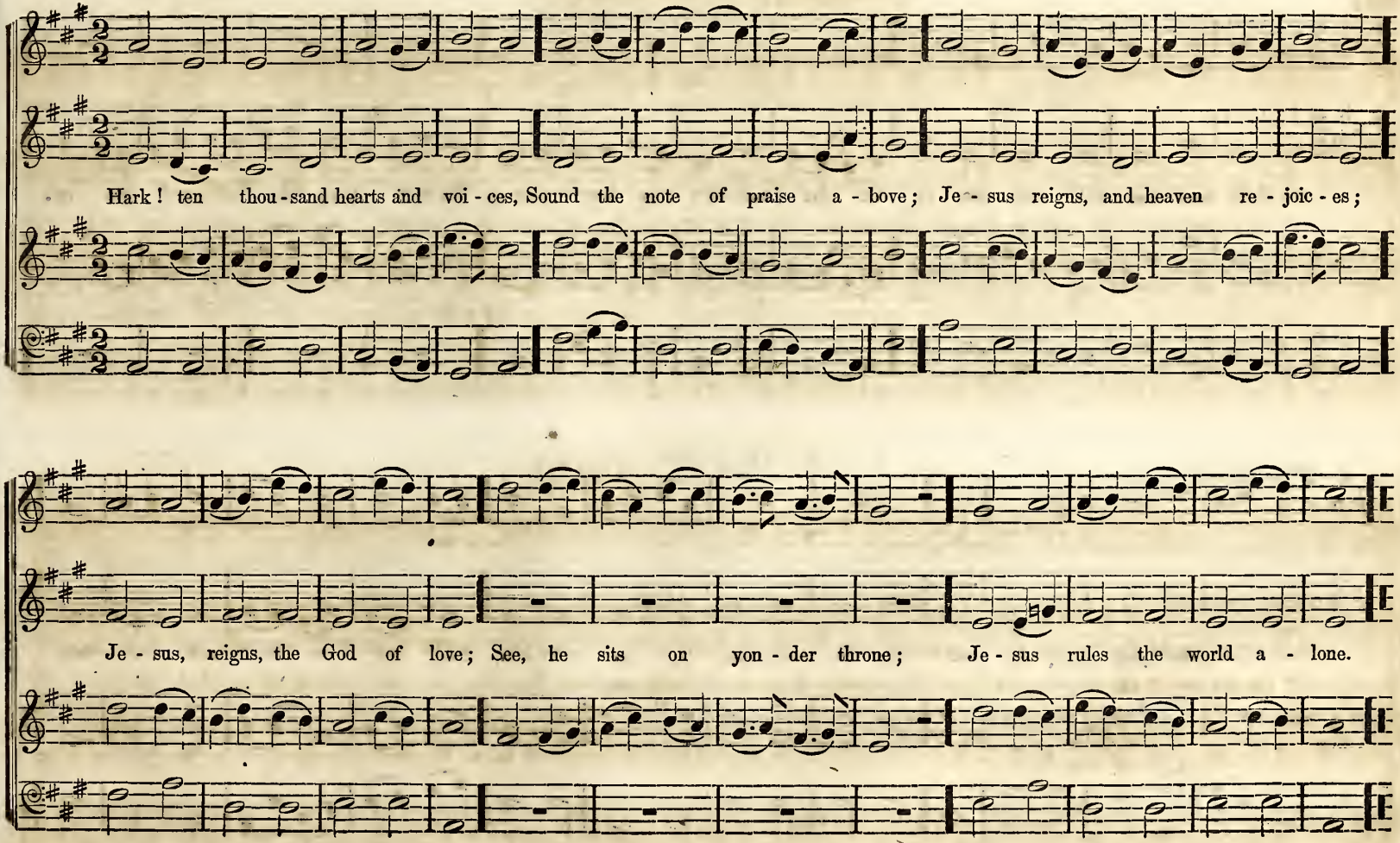
COMMISSION. 8 & 7.



TRUTH. 8 & 7.

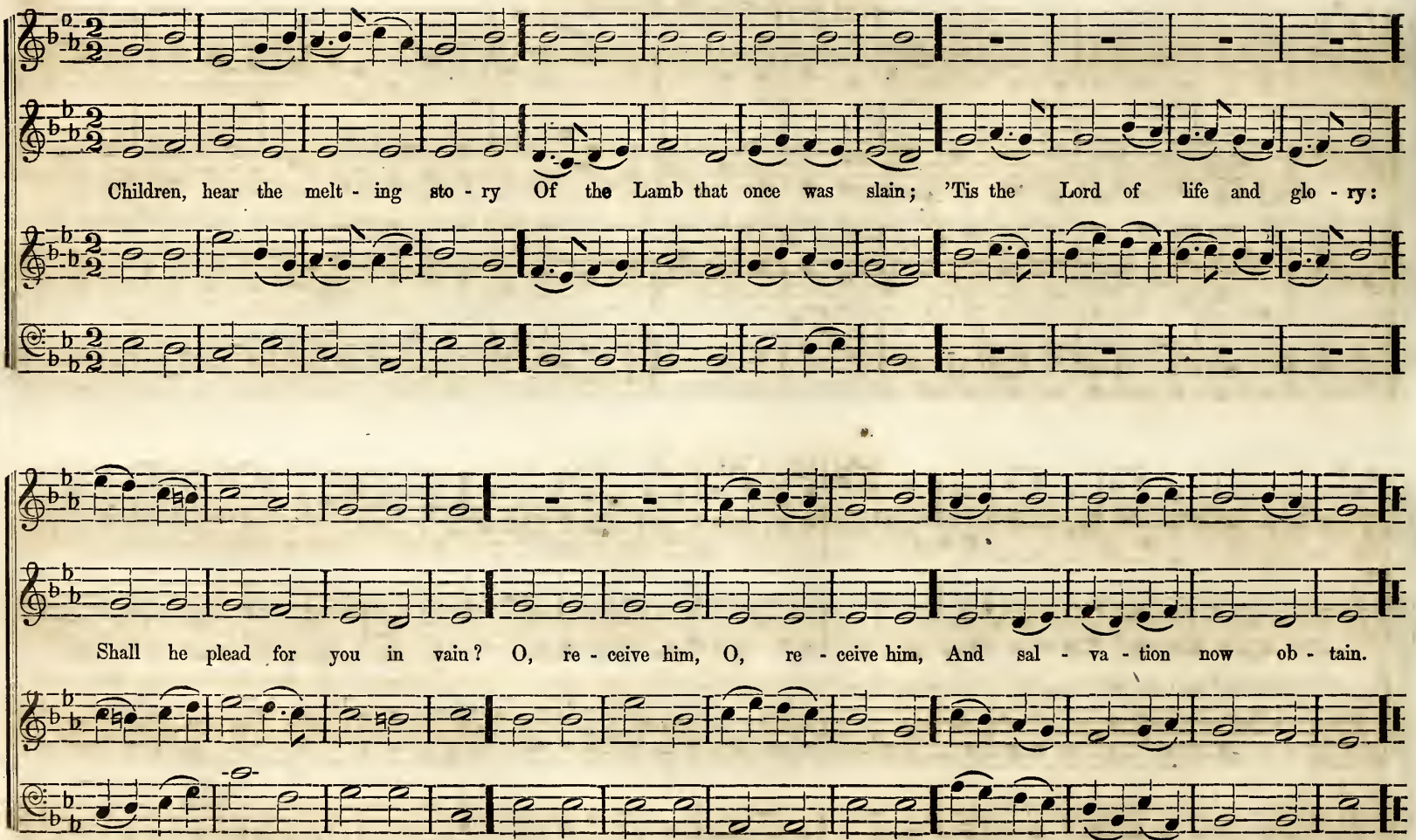
E. HAMILTON.



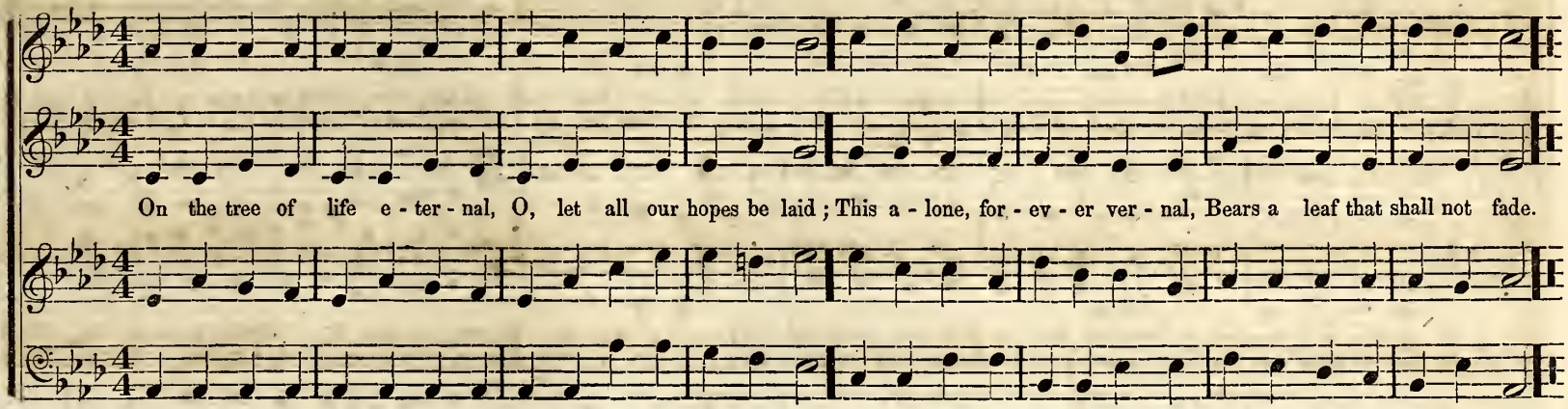

Hark! ten thou-sand hearts and voi-ces, Sound the note of praise a-bove; Je-sus reigns, and heaven re-joic-es;
Je-sus, reigns, the God of love; See, he sits on yon-der throne; Je-sus rules the world a-lone.

CAMPBELL. 8, 7, 4.

J. CAMPBELL.

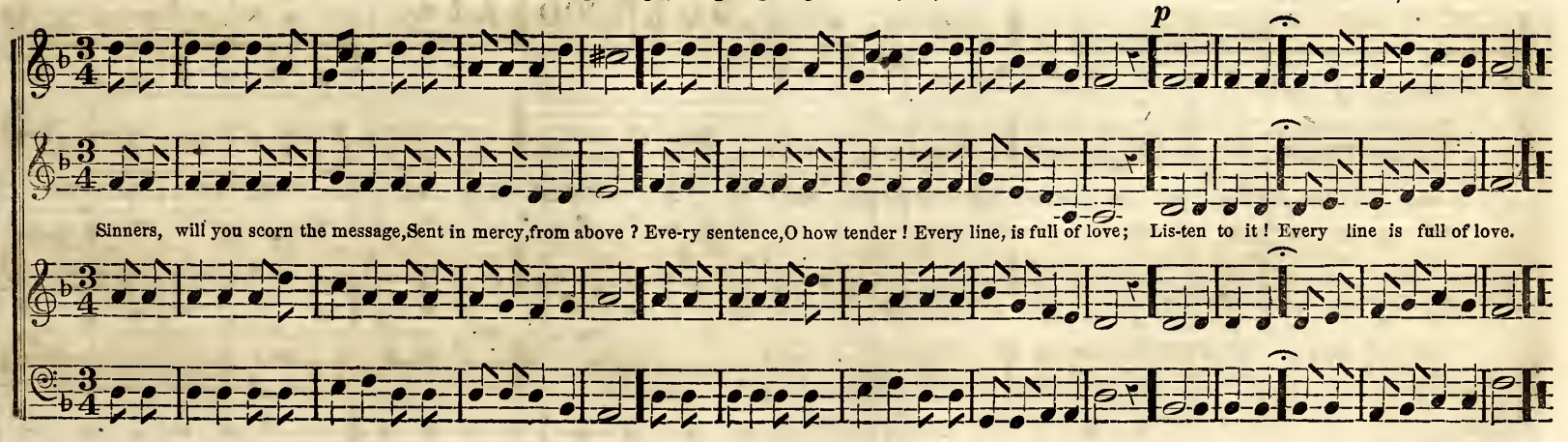


WILLOW. 8 & 7.



UNION CHURCH. 8, 7, 4.

E. HAMILTON,



MILLVILLE. 8, 7, 4. †

1. Day of judgment, day of wonders! Hark! the trumpet's awful sound, Louder than a thousand thunders, Shakes the vast cre - a - tion round:
2. See the Judge, our nature wearing, Clothed in maj-es - ty di - vine: You, who long for his appearing, Then shall say, "This God is mine:"
3. At his call the dead a - wak-en, Rise to life from earth and sea; All the powers of nature, shaken By his looks, prepare to flee.
4. But to those who have con-fess-ed, Loved and served the Lord be - low, He will say, "Come near, ye blessed, See the kingdom I be - stow:

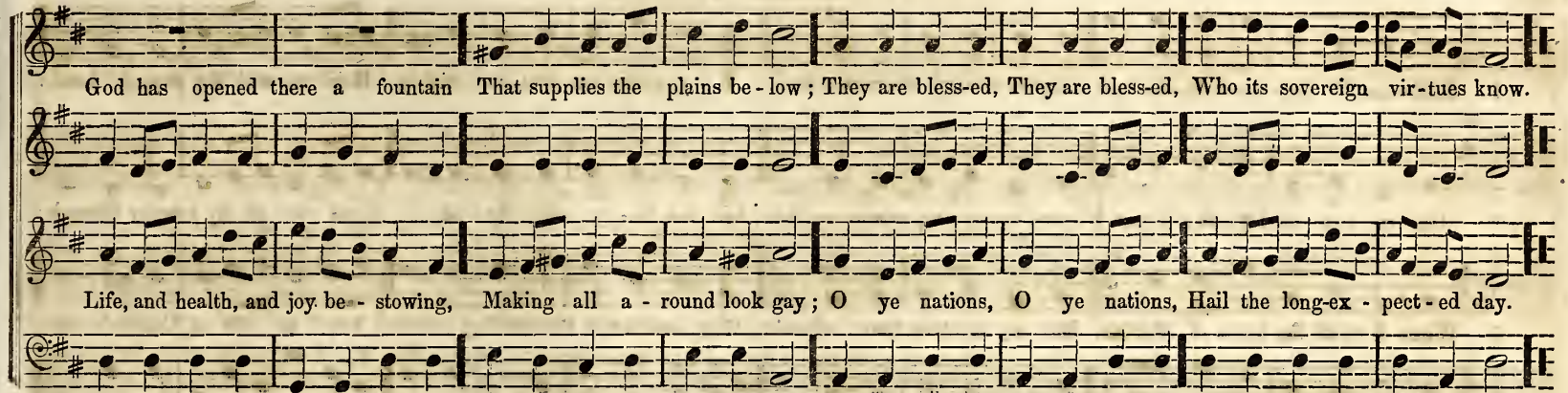
JACKWOOD. 8, 7, 4. †

How the summons Will the sinner's heart con - found.
Gracious Saviour, Own me in that day for thine.

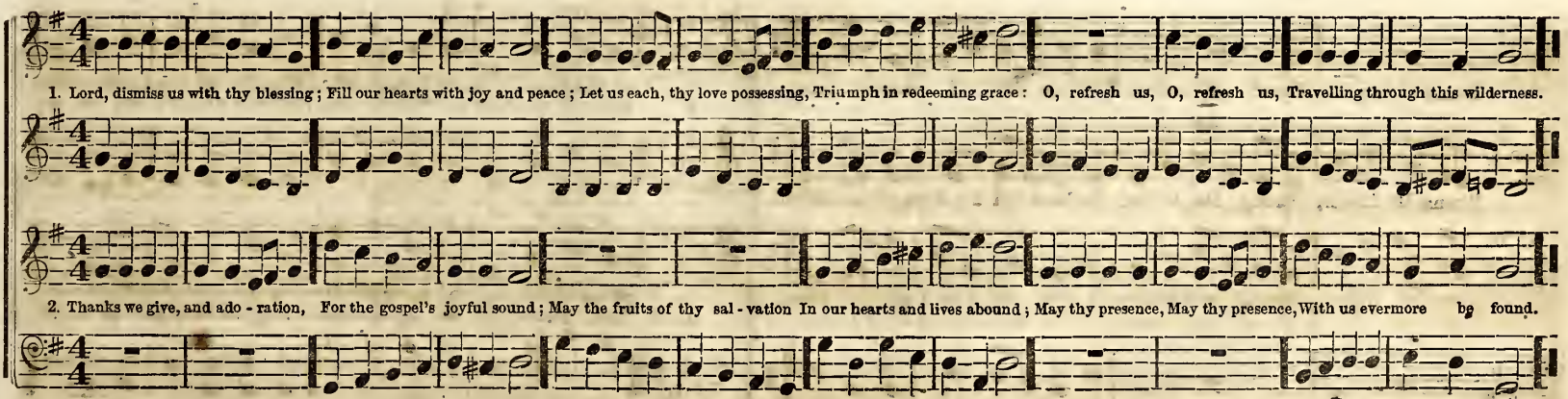
Careless sinner, What will then become of thee.
You for - ev - er Shall my love and glory know.

1. See, from Zi - on's sa - cred mountain, Streams of living water flow;
2. Through ten thousand channels flowing, Streams of mercy find their way;

JACKWOOD. (Concluded.)

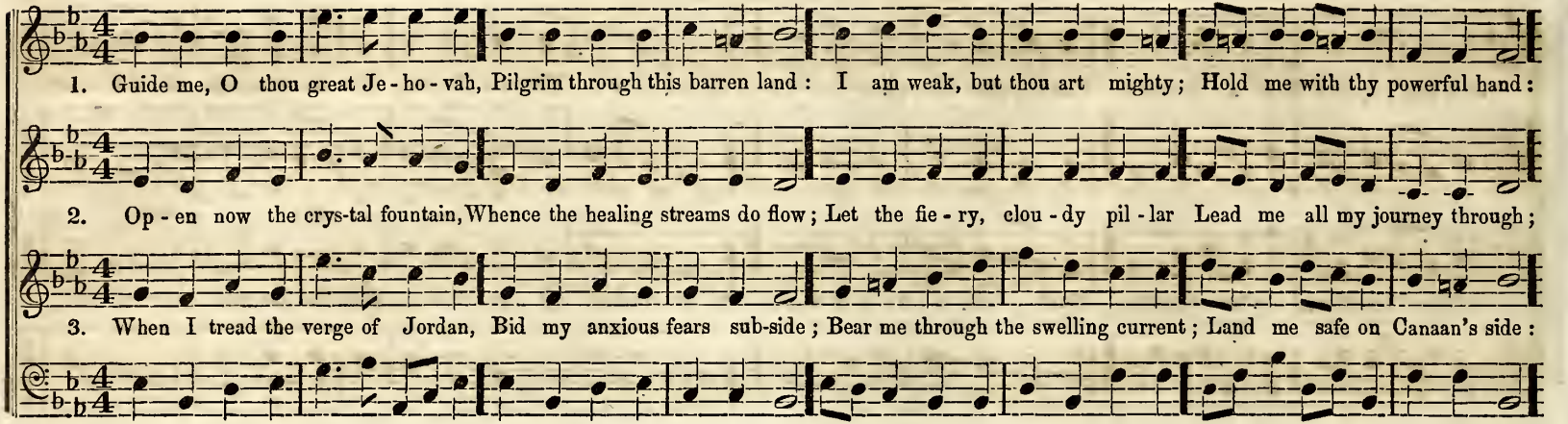


GLADDING. 8, 7, 4. †



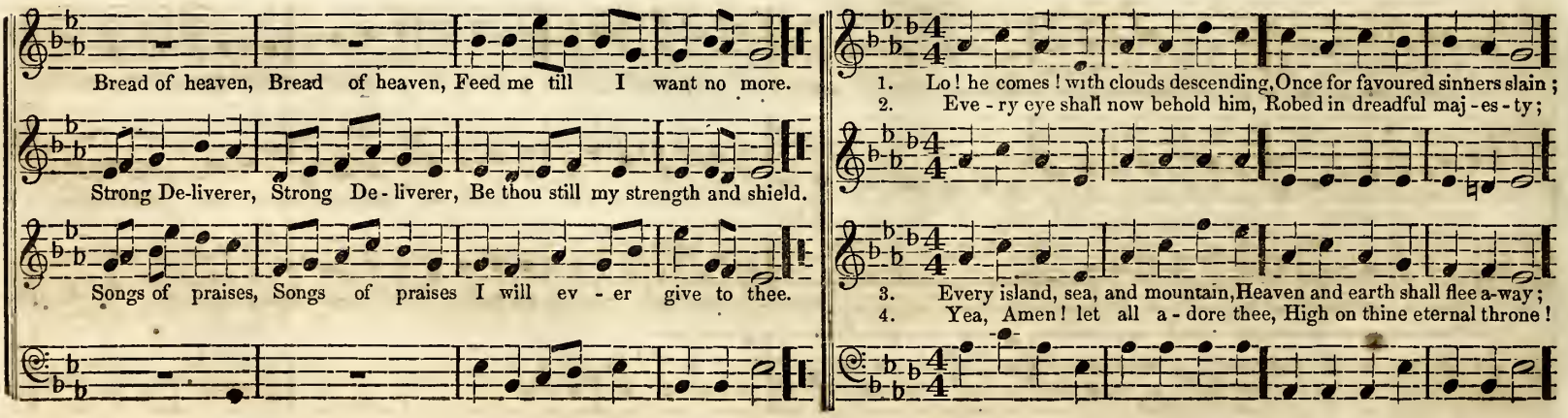
NORTHEY. 8. 7. 4.

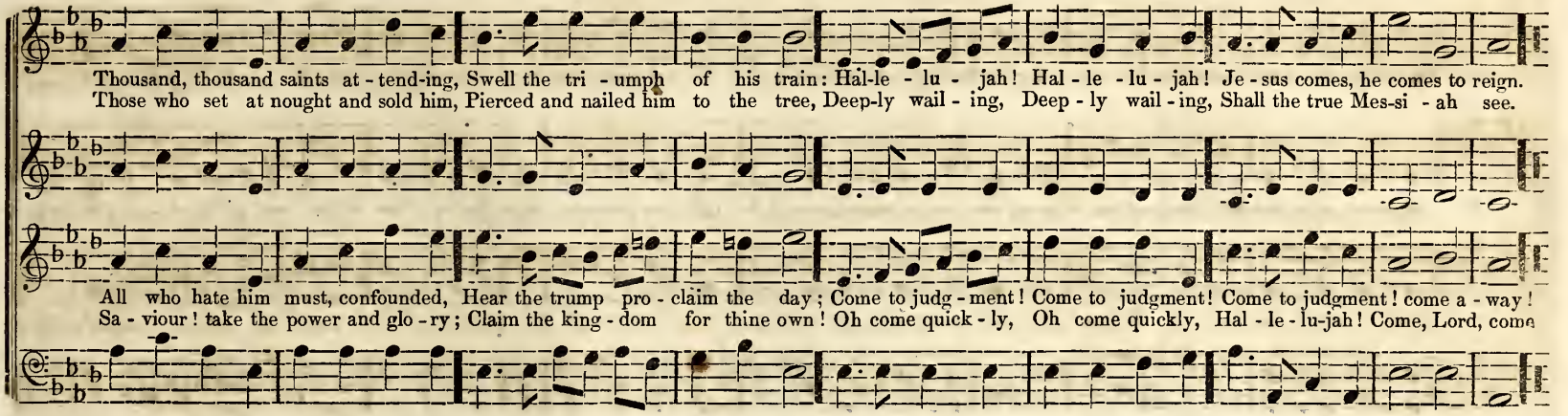
S. H.



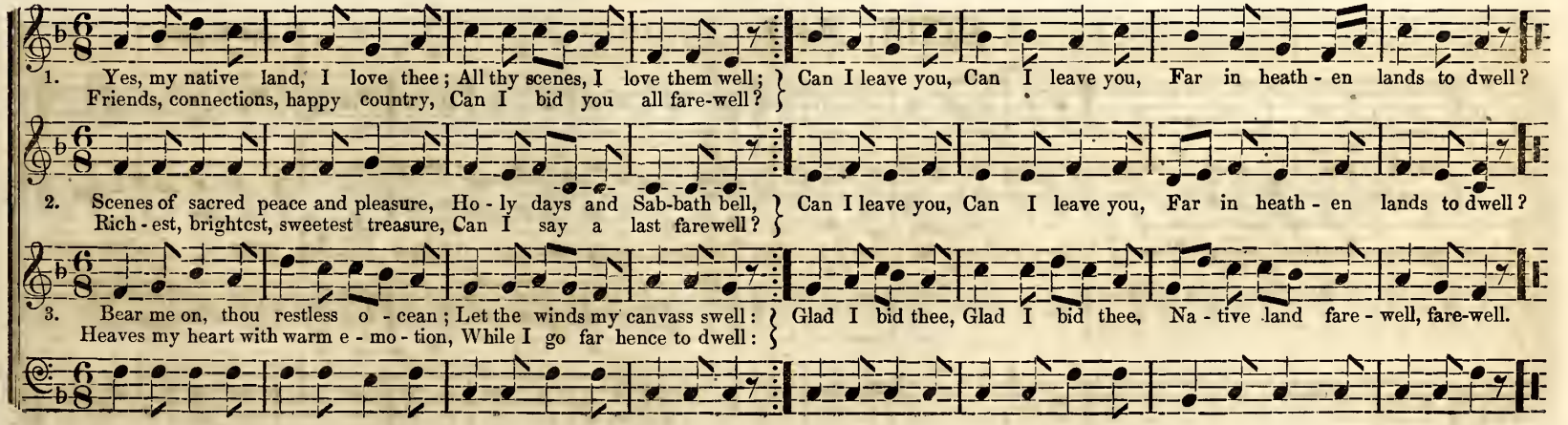
SAMUEL. 8. 7. 4.

*





LADURNER. 8. 7. 4. †



AURA. 8, 7 & 4.

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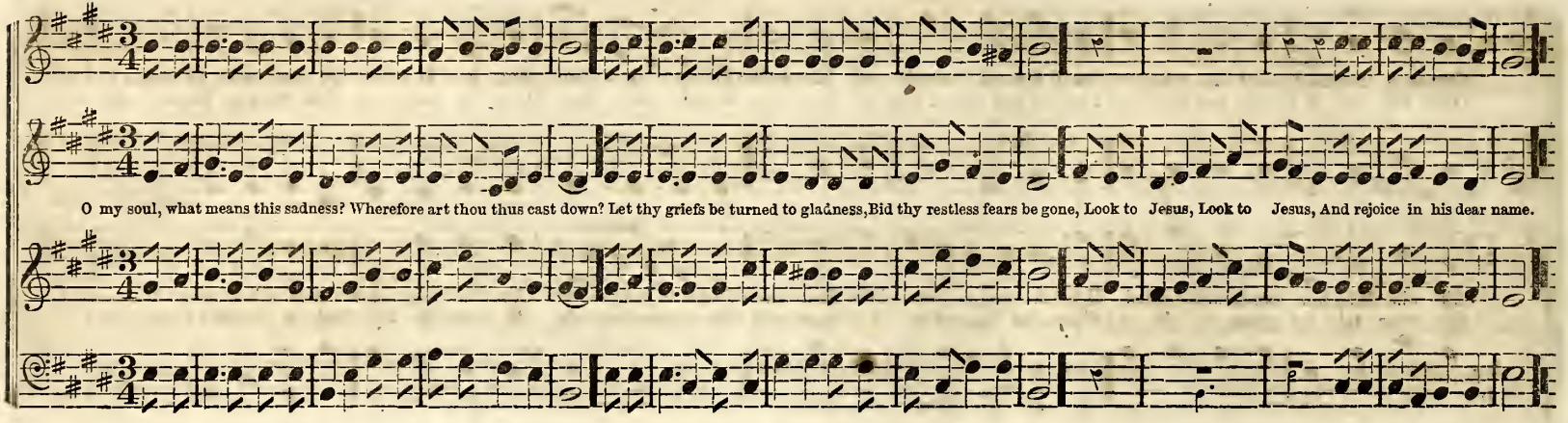
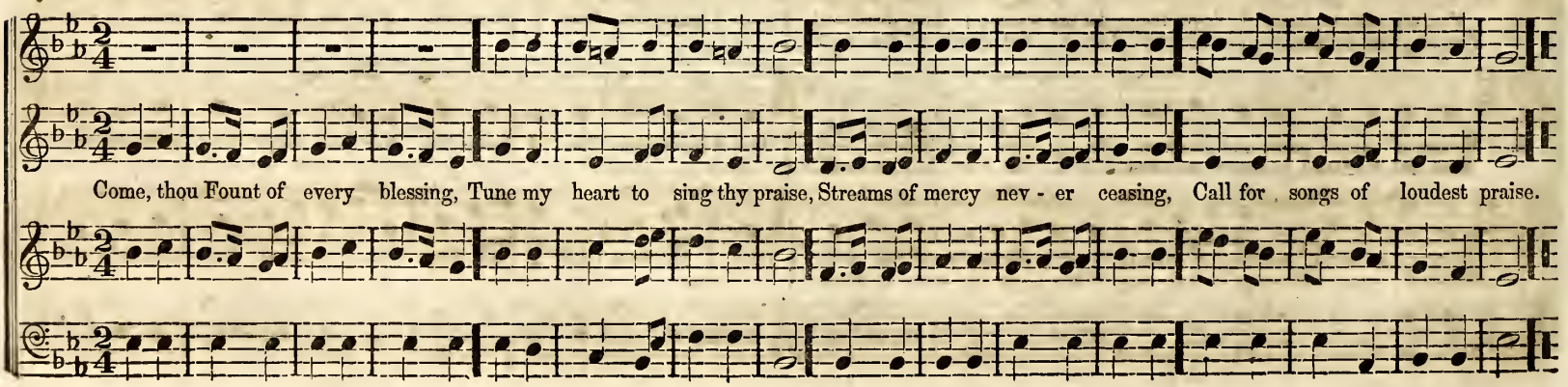


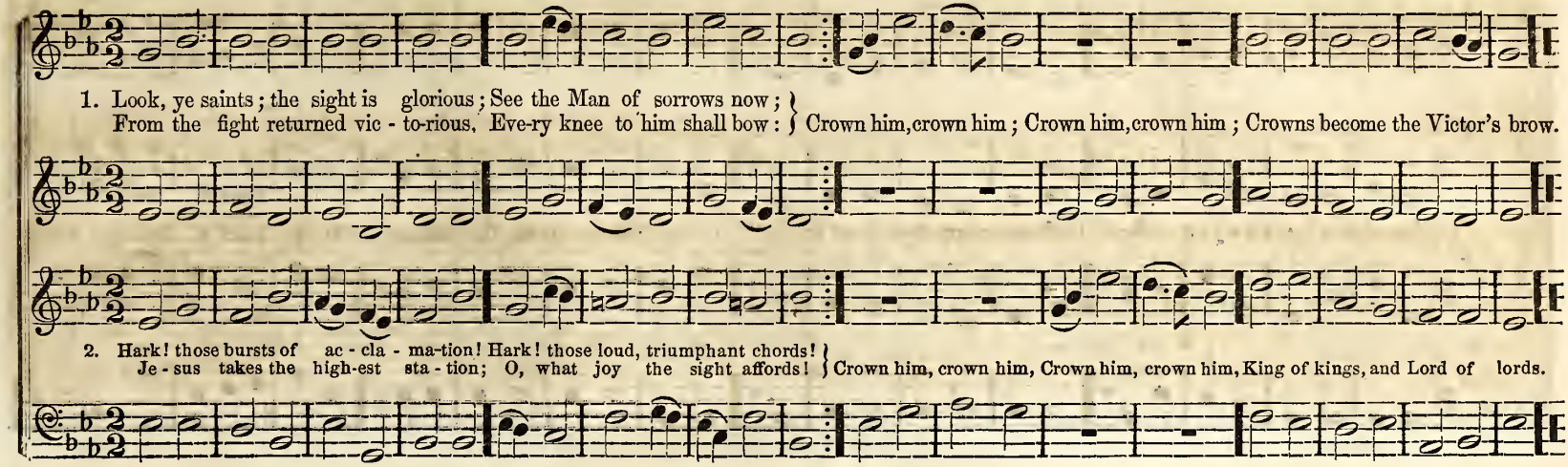
SICILY. 8 & 7.

OLD MELODY.

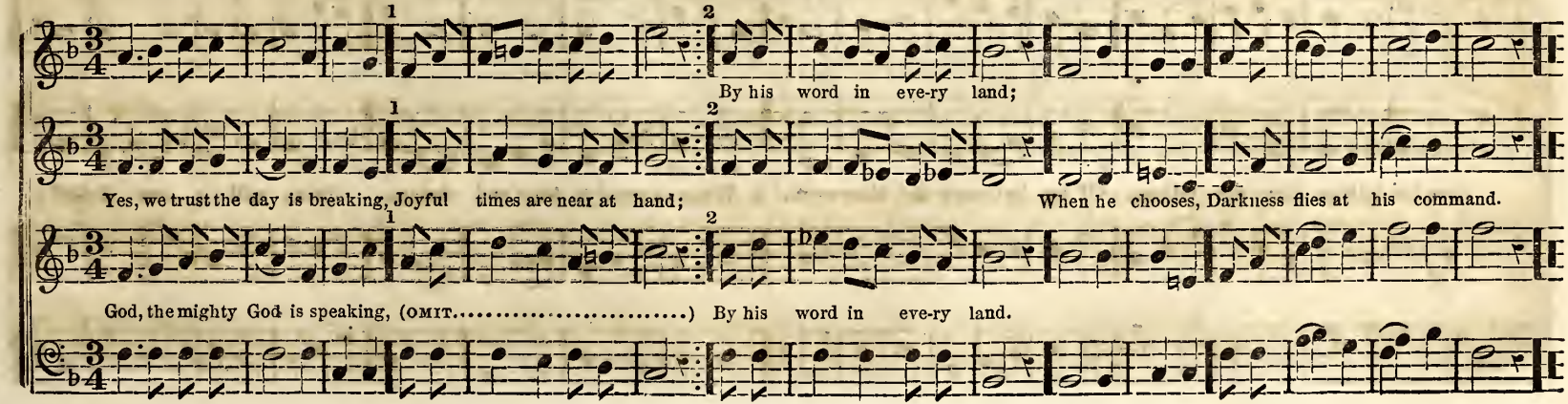


MULCIBER. 8, 7 & 4.

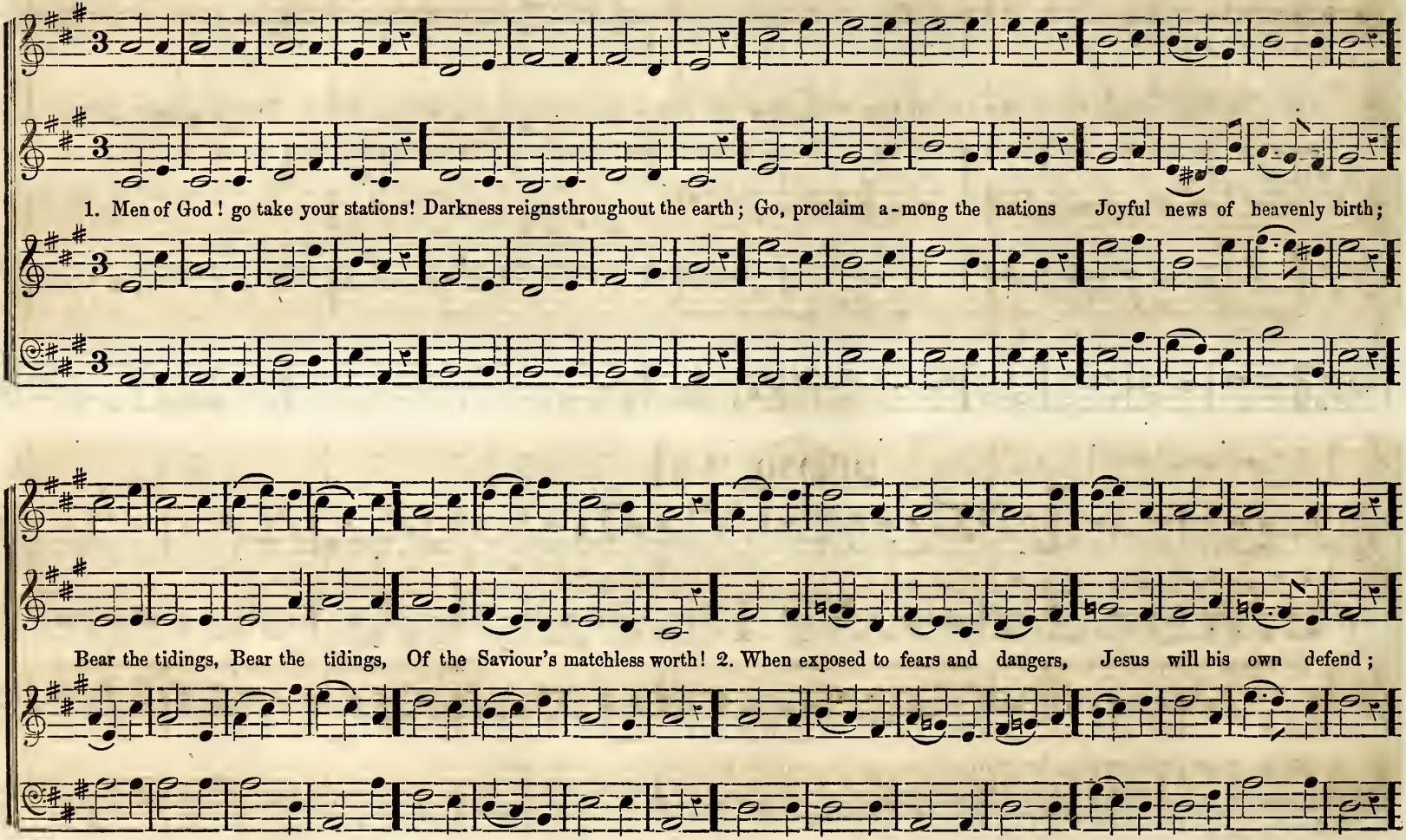
Arranged from HANDEL.
By W. S. TILDEN.

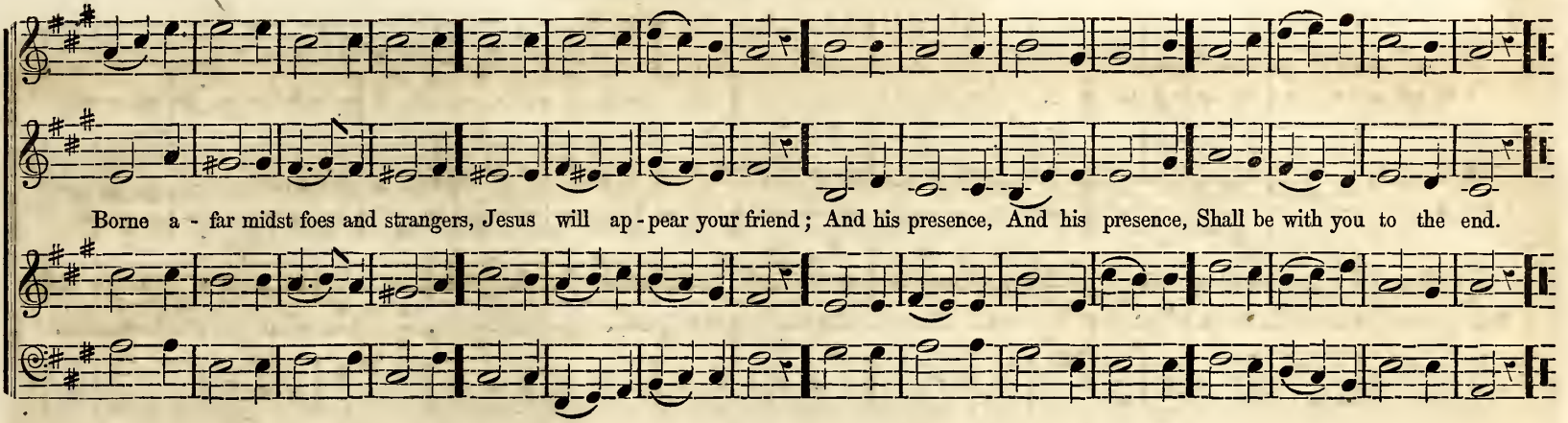


LOMOND. 8, 7, 4.



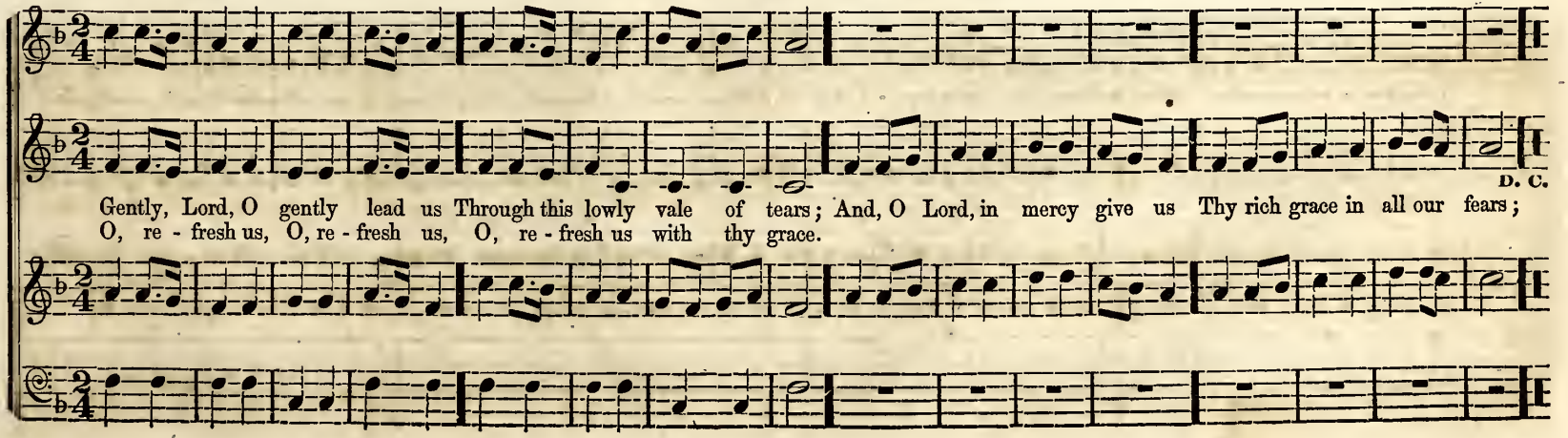
NESTORIA. 8, 7, 4. DOUBLE. *



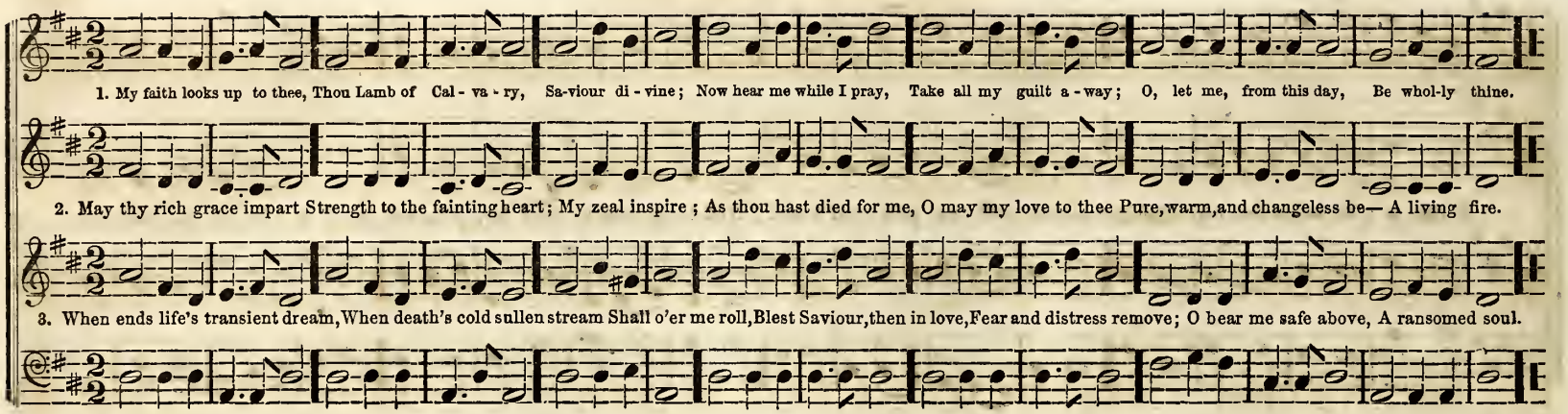


GREENVILLE. 8, 7, 4.

ROSSEAU.

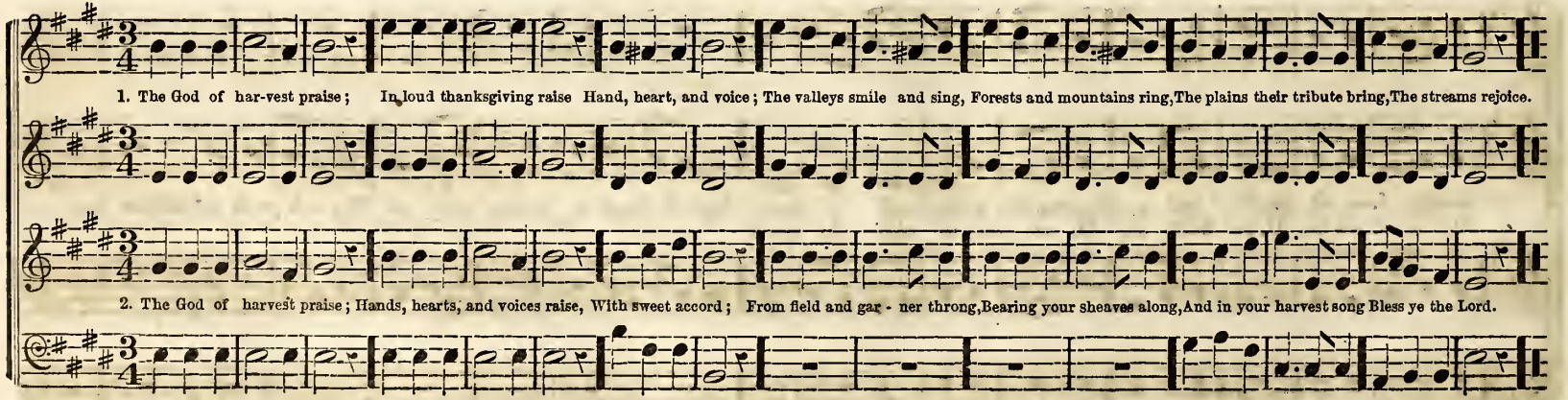


RAY. 6 & 4. *



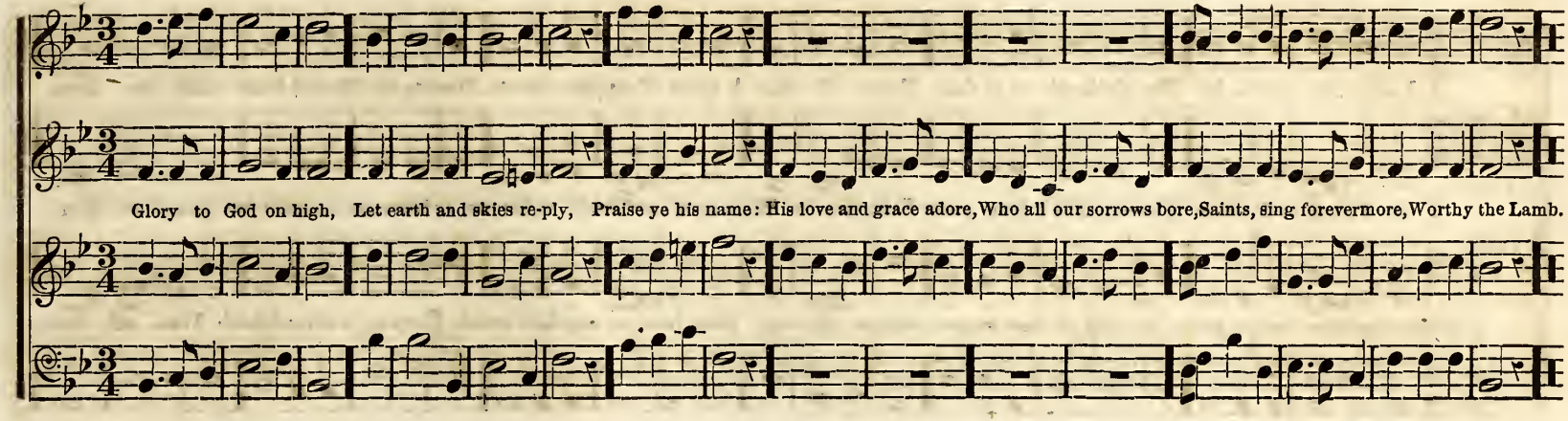
JAPONICA. 6 & 4.

E. H.



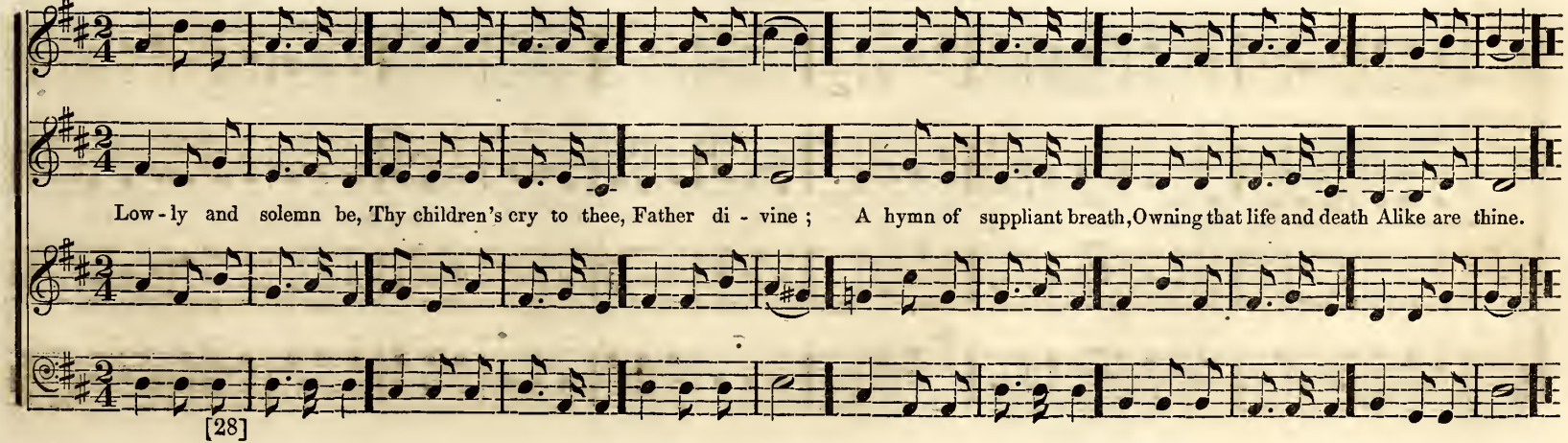
HELIANTHUS. 6 & 4.

E. H.

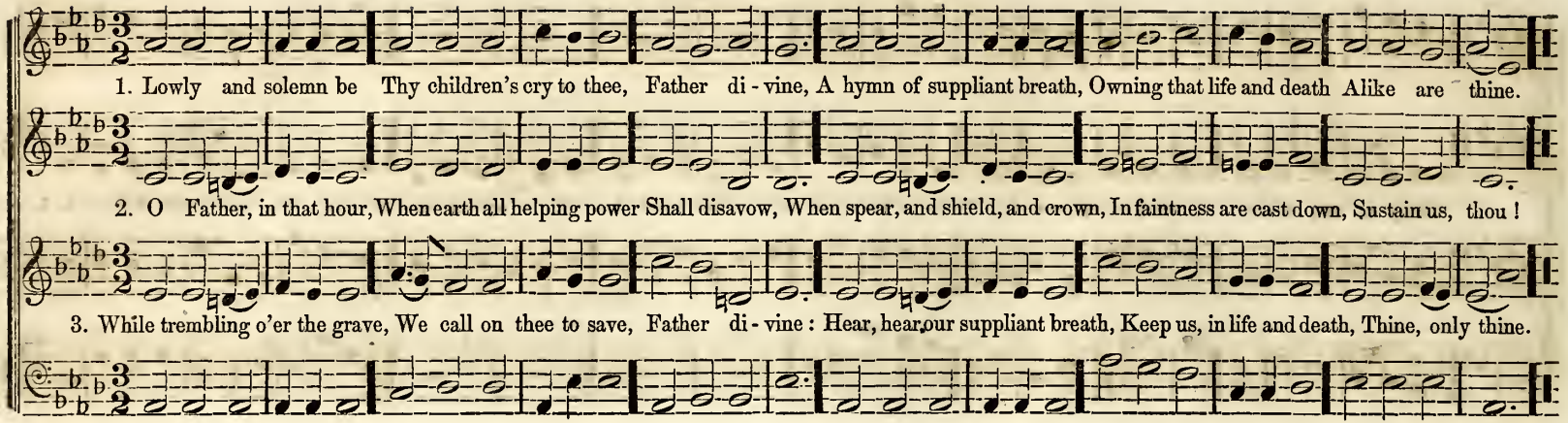


APRICOT. 6, 6 & 4.

E. HAMILTON.

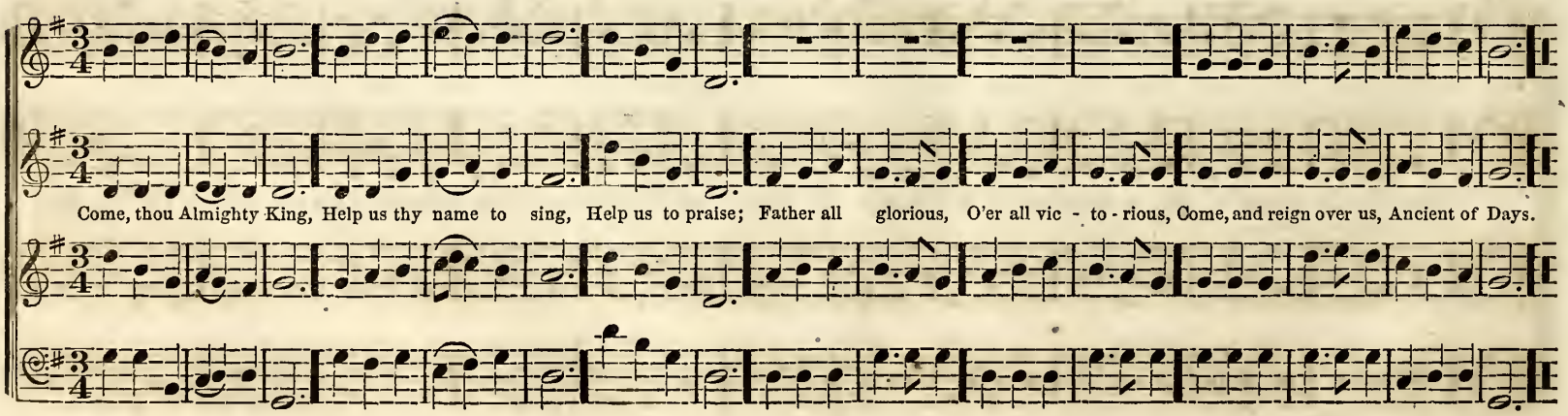


CATAWBA. 6, 6, 4.

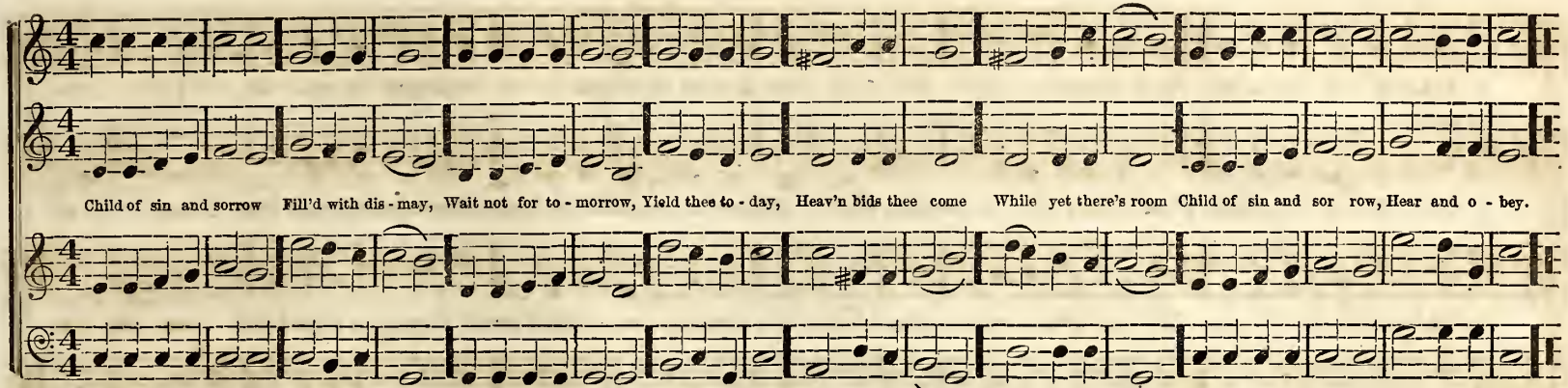


ITALIAN HYMN. 6 & 4.

GIARDINI.

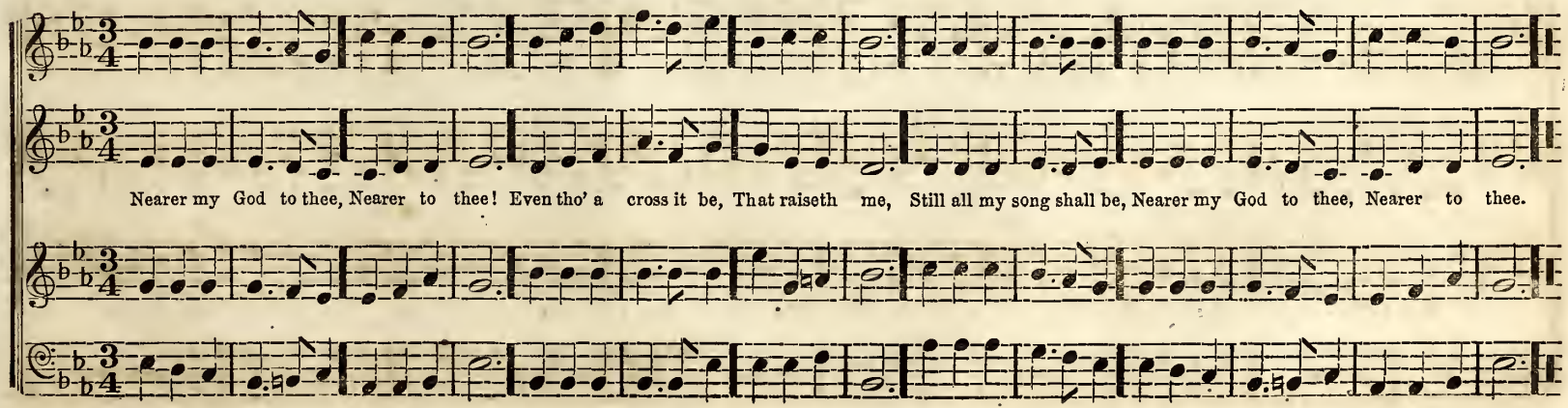


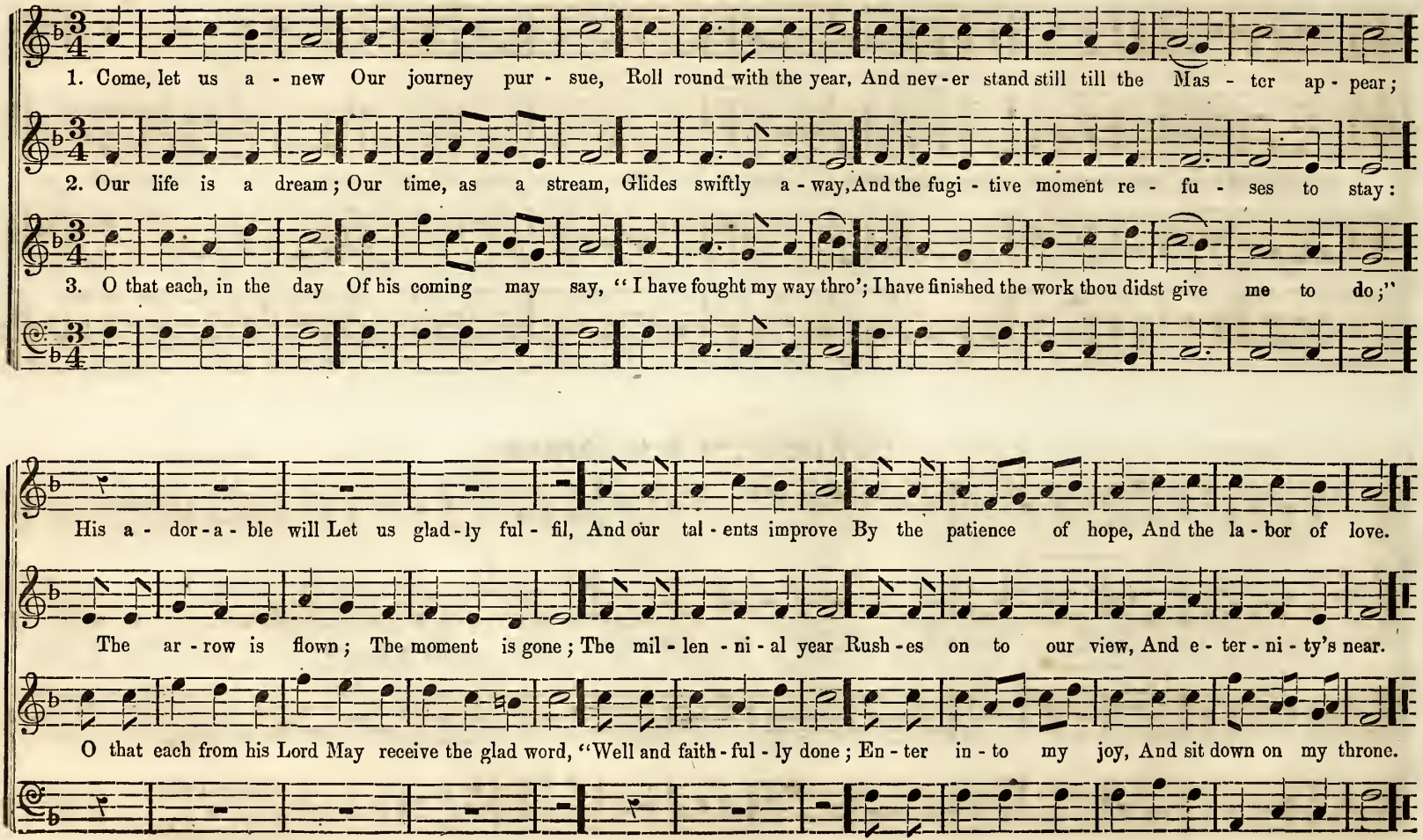
APPEAL. 6 & 4. PECULIAR.

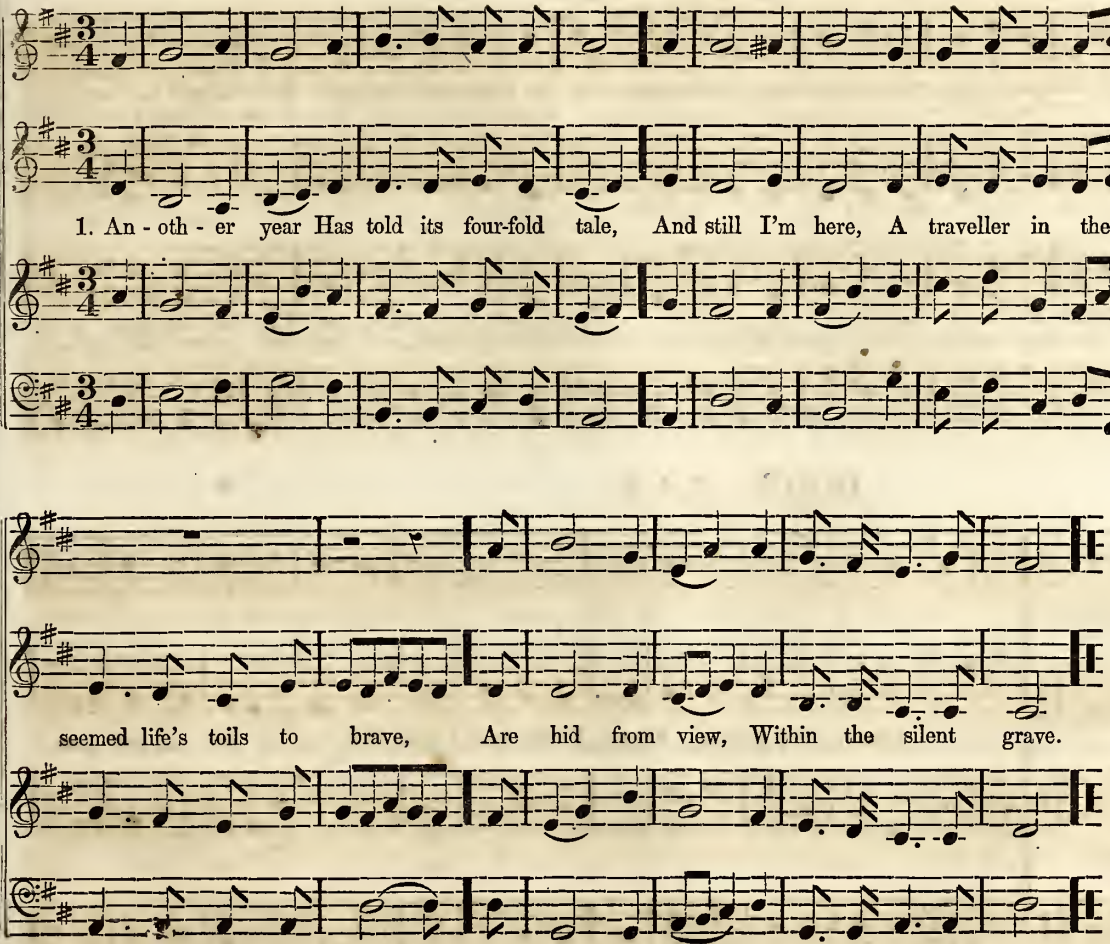


DEWDROP. 6 & 4. PECULIAR.

B D. ALLEN.




1. Come, let us a - new Our journey pur - sue, Roll round with the year, And nev - er stand still till the Mas - ter ap - pear;
2. Our life is a dream; Our time, as a stream, Glides swiftly a - way, And the fugi - tive moment re - fu - ses to stay:
3. O that each, in the day Of his coming may say, "I have fought my way thro'; I have finished the work thou didst give me to do;"
His a - dor - a - ble will Let us glad - ly ful - fil, And our tal - ents improve By the patience of hope, And the la - bor of love.
The ar - row is flown; The moment is gone; The mil - len - ni - al year Rush - es on to our view, And e - ter - ni - ty's near.
O that each from his Lord May receive the glad word, "Well and faith - ful - ly done; En - ter in - to my joy, And sit down on my throne.



3 Why am I spared
To see another year?
Why have I shared
So many mercies here?

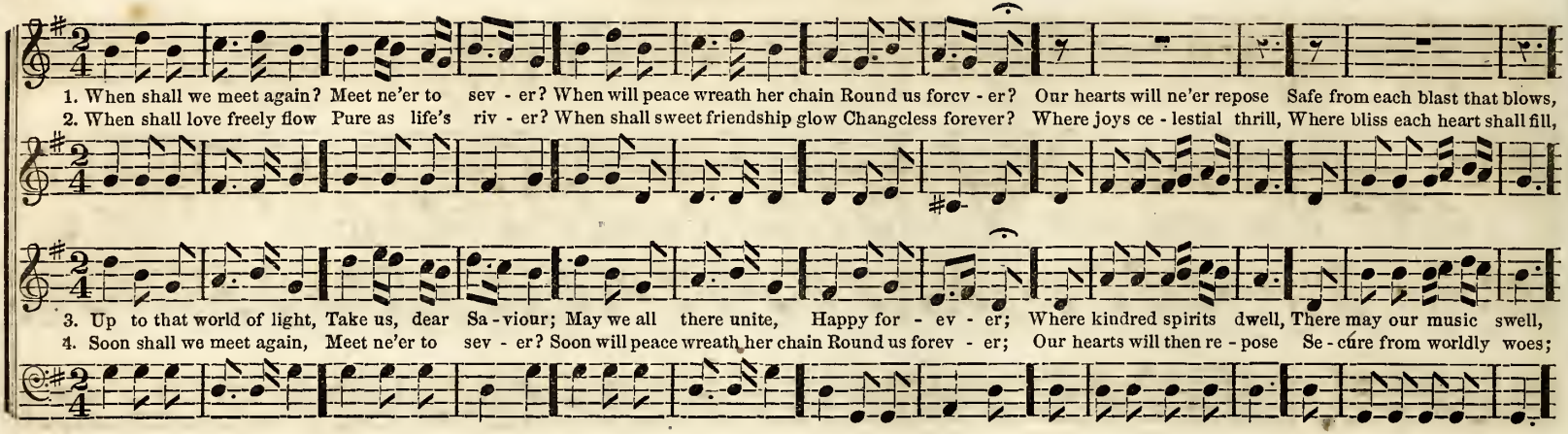
4 From God alone
My mercies I receive;
To him alone
I would forever live.

5 Then aid my tongue,
Companions on the road,
To raise a song
Of gratitude to God.

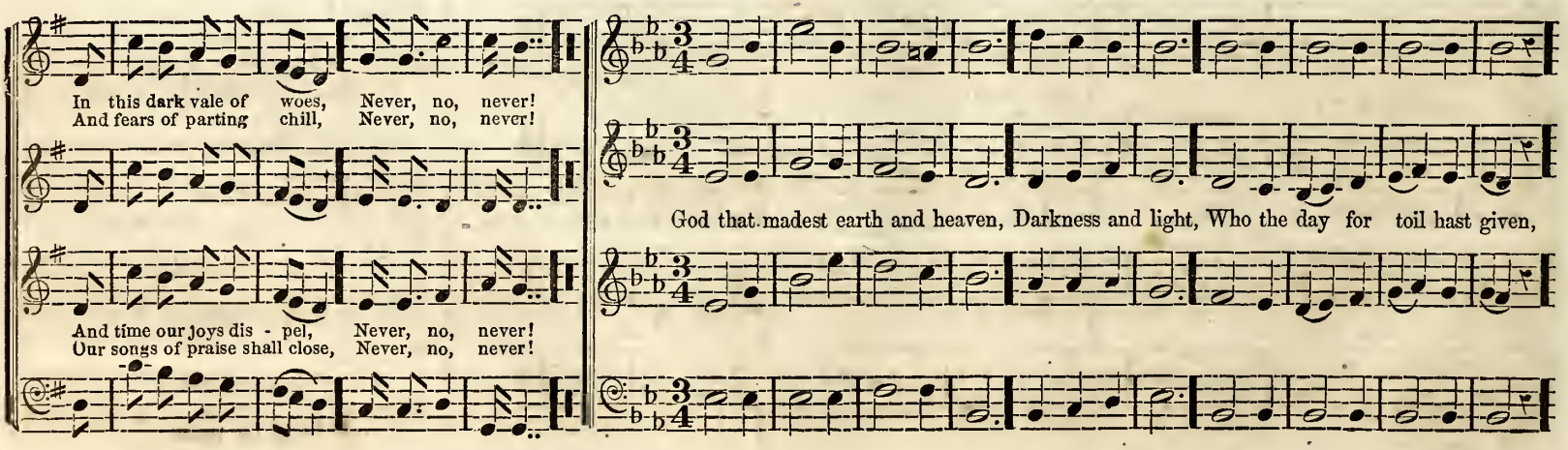
6 Hallelujah!
Let all their voices raise;
Hallelujah!
To God be all the praise.

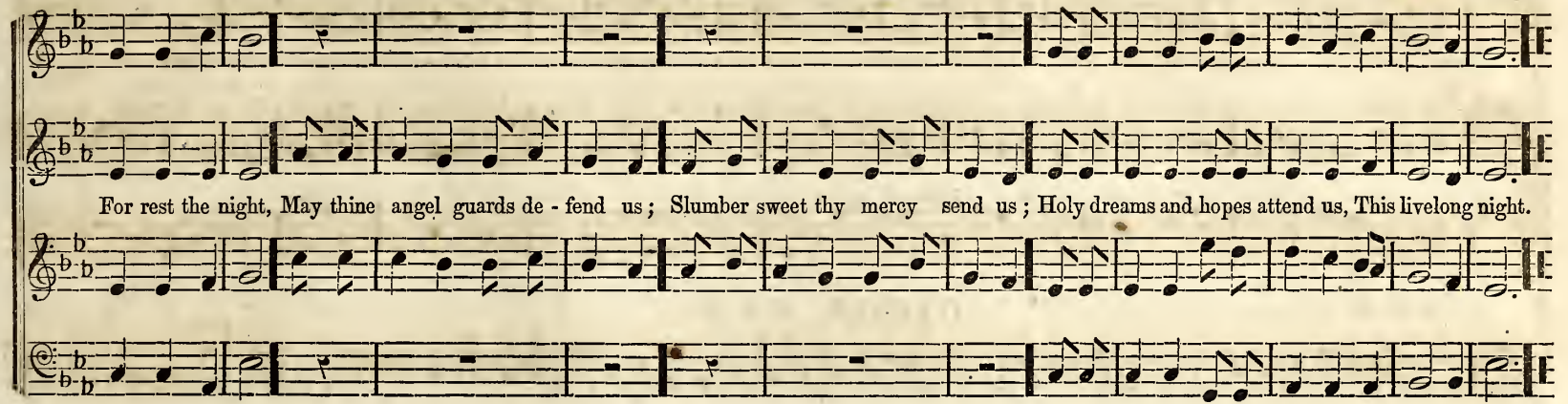
REUNION. 6 & 5.

GERMAN.

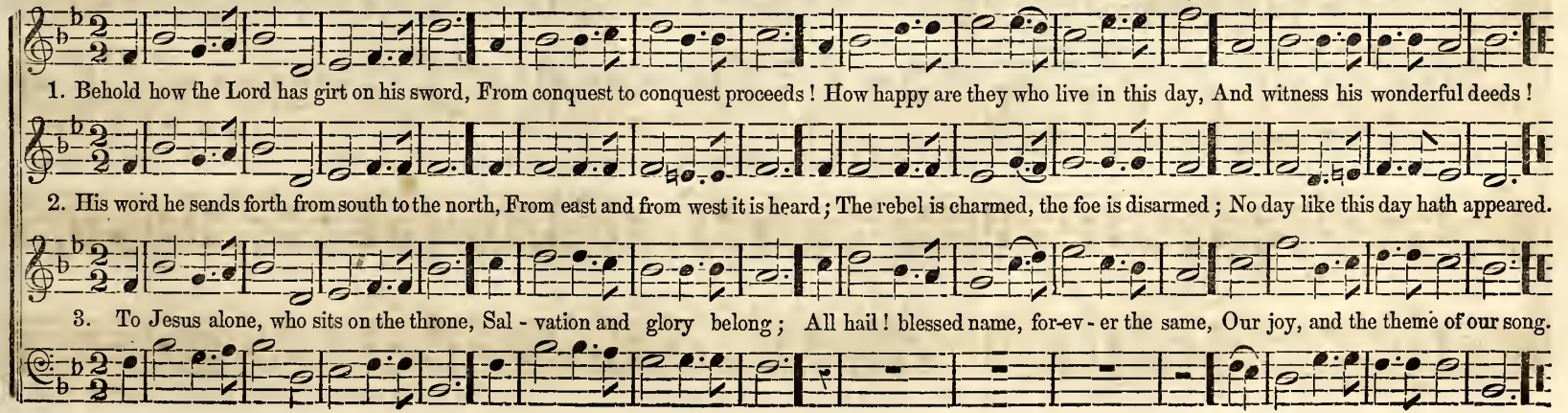


DOLCE. 7, 4, 8. *



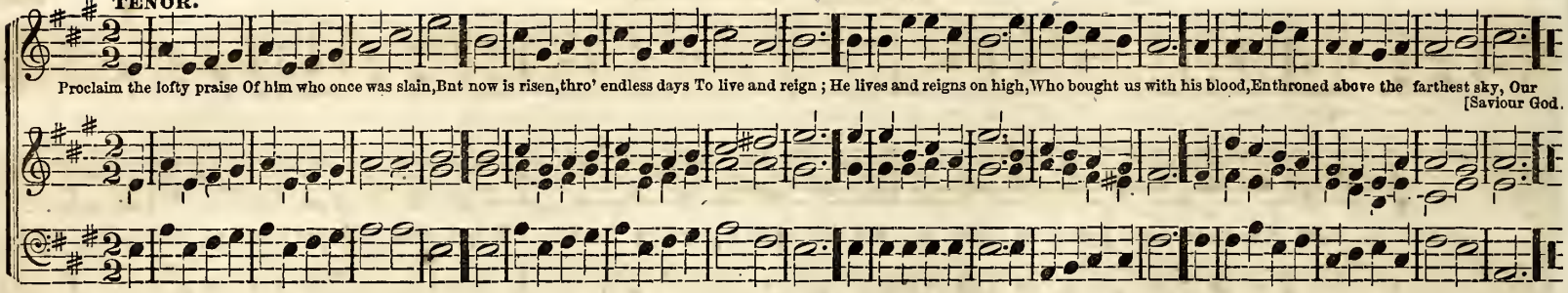

For rest the night, May thine angel guards de - fend us; Slumber sweet thy mercy send us; Holy dreams and hopes attend us, This livelong night.

LO! 5 & 8. *


1. Behold how the Lord has girt on his sword, From conquest to conquest proceeds! How happy are they who live in this day, And witness his wonderful deeds!
2. His word he sends forth from south to the north, From east and from west it is heard; The rebel is charmed, the foe is disarmed; No day like this day hath appeared.
3. To Jesus alone, who sits on the throne, Sal - vation and glory belong; All hail! blessed name, for-ev - er the same, Our joy, and the theme of our song.

AGATE. 6, 8 & 4. *

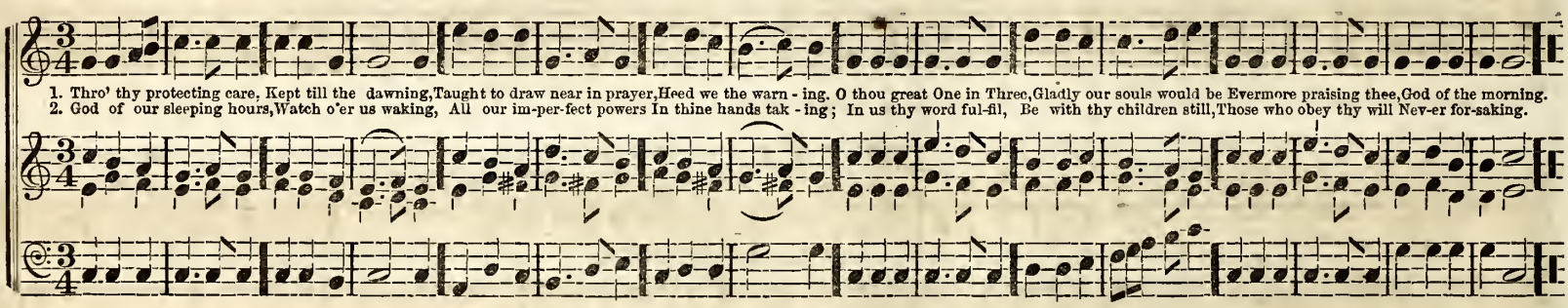
TENOR.



Proclaim the lofty praise Of him who once was slain, Bnt now is risen, thro' endless days To live and reign ; He lives and reigns on high, Who bought us with his blood, Enthroned above the farthest sky, Our [Saviour God.

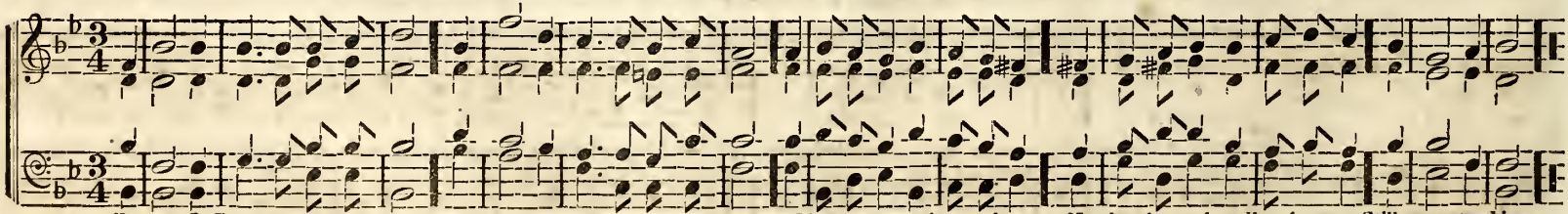
GARNET. 6 & 5.

From MOZART.



1. Thro' thy protecting care, Kept till the dawning, Taught to draw near in prayer, Heed we the warn - ing. O thou great One in Three, Gladly our souls would be Evermore praising thee, God of the morning.
2. God of our sleeping hours, Watch o'er us waking, All our im-per-fect powers In thine hands tak - ing; In us thy word ful-fil, Be with thy children still, Those who obey thy will Nev-er for-saking.

CYTHARA. 8 & 4. *



Cre-ate O God, my powers anew, Make my whole heart sincere and true ; Oh cast me not in wrath away, Nor let thy soul-en-livening ray, Still cease to shine.

ONYX. 7. 6 & 8.

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - it longed to be.
2. Brother, thou art gone to rest; Thine is an ear - ly tomb; But Je - sus summoned thee a - way; Thy Sa - viour called thee home.
3. Brother, thou art gone to rest; Thy sins are all for - given; And saints in light have welcomed thee To share the joys of heaven.

BERRY. 6s. 8 LINES.

1. Flung to the heedless winds, Or on the waters cast, Their ashes shall be watched, And gathered at the last: And from that scattered dust, Around us and a - broad,
2. Jesus hath now received Their la-test living breath; Yet vain is Satan's boast Of victory in their death: Still, still, though dead, they speak, And, triumph-tongued, proclaim

Shall spring a plenteous seed Of witnesses for God.

To many a wakening land The one availing Name.

DREAM. 8 & 4.

1. Alas! how poor and little worth } That lure us here! { Dreams of a sleep that death must break: } They disappear.
   Are all those glittering toys of earth } { A - las! be - fore it bids us wake, }
2. Where is the strength that spurned decay, } The heart's blithe tone? { The strength is gone, the step is slow, } When age comes on.
   The step that rolled so light and gay, } { And joy grows wea - ri - ness and woe, }

INDIA. 7 & 6. Double.

SILCHER

1. From Greenland's i - cy mountains, From India's co - ral strand, Where Afric's sunny fountains Roll down their golden sand, From many an ancient riv - er,
2. What though the spi-cy breezes Blow soft o'er Ceylon's isle, Though every prospect pleases, And on - ly man is vile; In vain, with lavish kindness,

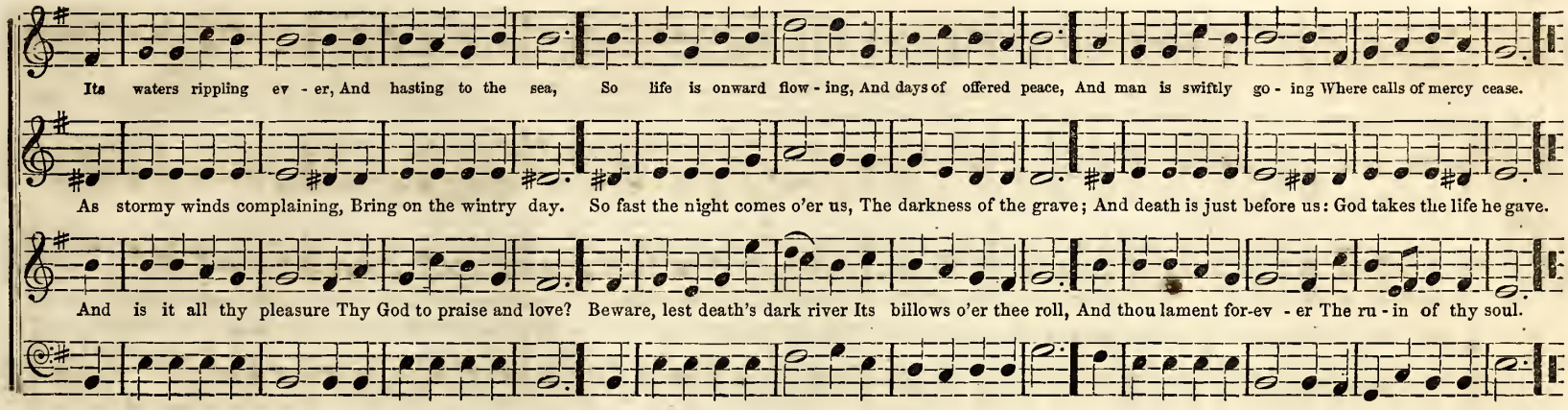
3. Shall we whose souls are lighted By wisdom from on high, Shall we to man be - night-ed The light of life de - ny? Sal - va-tion! O, sal - va-tion!
4. Waft, waft, ye winds his sto - ry, And you, ye waters, roll, Till, like a sea of glo - ry, It spreads from pole to pole; Till o'er our ransomed nature

From many a palmy plain, They call us to de - liv - er Their land from error's chain.
The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.

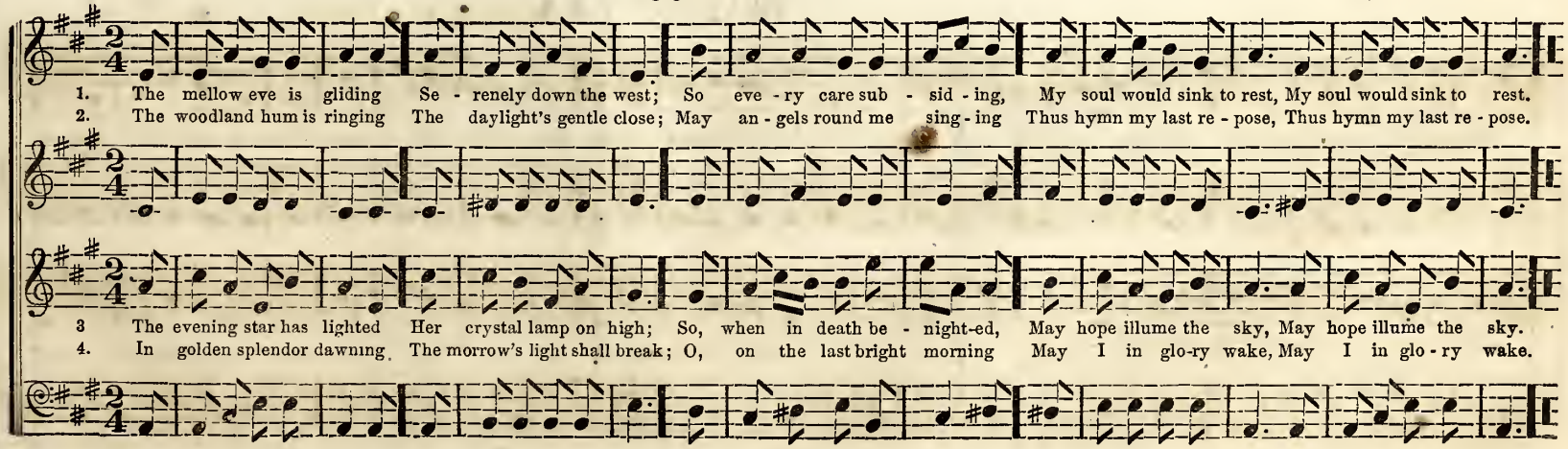
The joy - ful sound proclaim, Till earth's re - motest na - tion Has learned Messiah's name.
The Lamb, for sinners slain, Re - deem - er, King, Cre-a - tor, In bliss returns to reign.

MINORA. 7 & 6. †

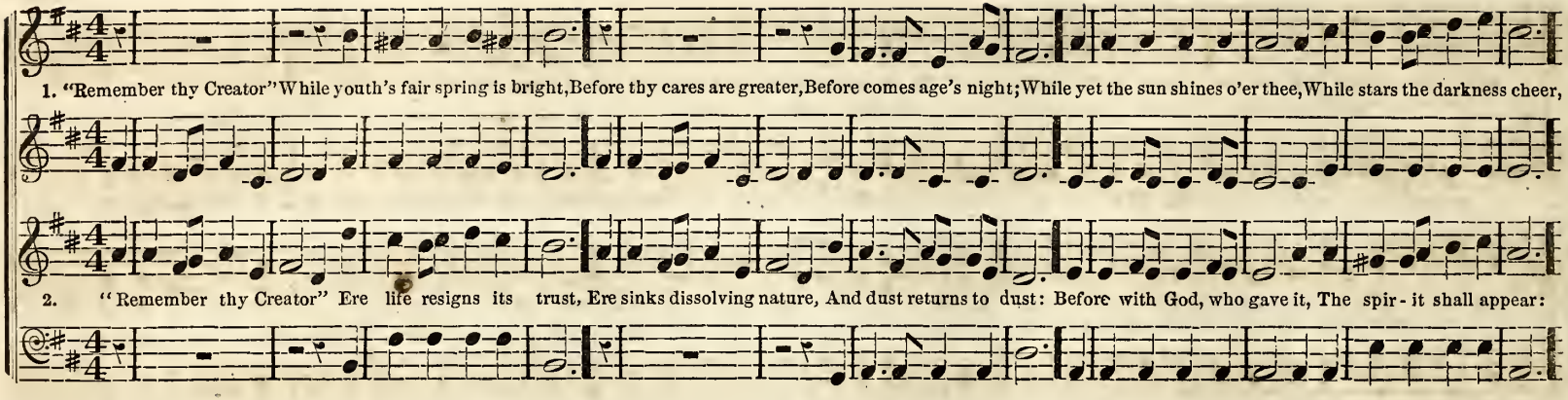
1. As flows the rap-id riv - er, With channel broad and free,
2. As moons are ev - er wan - ing, As hastes the sun a - way,
3. Say, hath thy heart its treasure Laid up in worlds a - bove?


Its waters rippling ev - er, And hasting to the sea, So life is onward flow - ing, And days of offered peace, And man is swiftly go - ing Where calls of mercy cease.
As stormy winds complaining, Bring on the wintry day. So fast the night comes o'er us, The darkness of the grave; And death is just before us: God takes the life he gave.
And is it all thy pleasure Thy God to praise and love? Beware, lest death's dark river Its billows o'er thee roll, And thou lament for-ev - er The ru - in of thy soul.

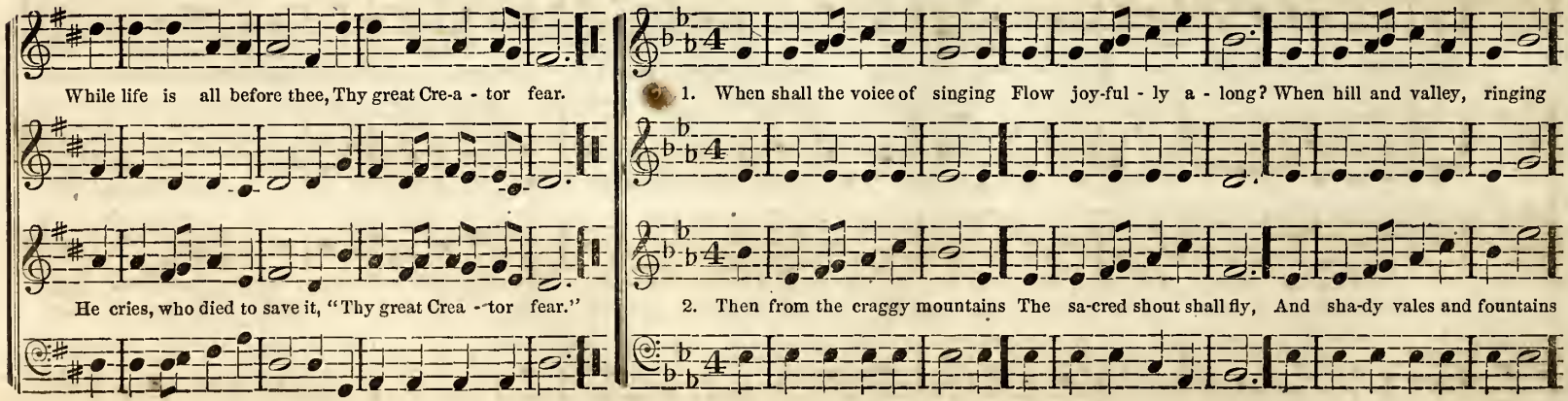
MARCO. 7s & 6. †


1. The mellow eve is gliding Se - renely down the west; So eve - ry care sub - sid - ing, My soul would sink to rest, My soul would sink to rest.
2. The woodland hum is ringing The daylight's gentle close; May an - gels round me sing - ing Thus hymn my last re - pose, Thus hymn my last re - pose.
3 The evening star has lighted Her crystal lamp on high; So, when in death be - night-ed, May hope illume the sky, May hope illume the sky.
4. In golden splendor dawning The morrow's light shall break; O, on the last bright morning May I in glo-ry wake, May I in glo - ry wake.

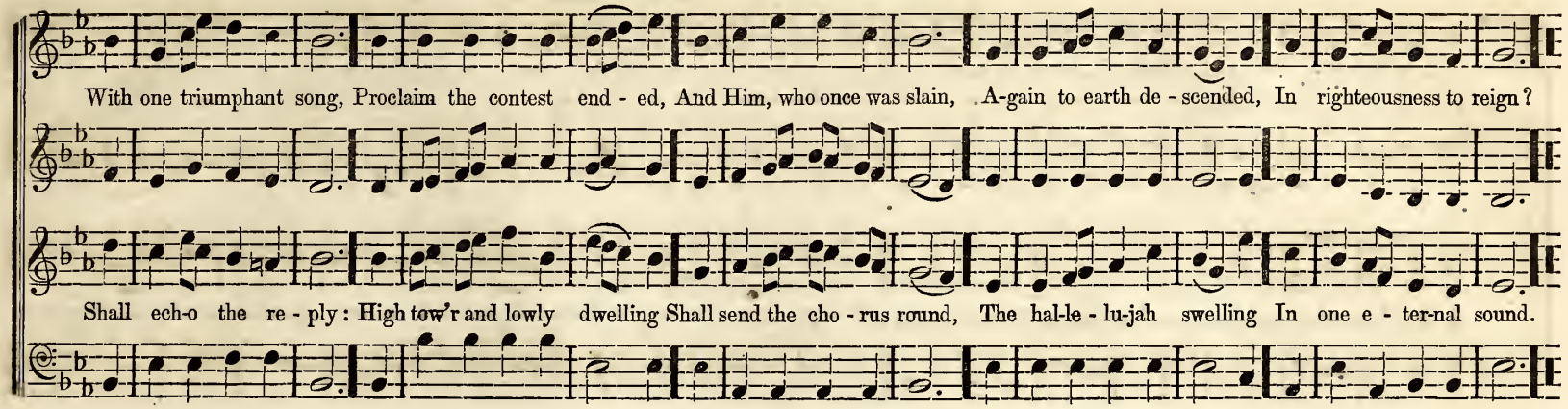
ANTONIO. 7 & 6.



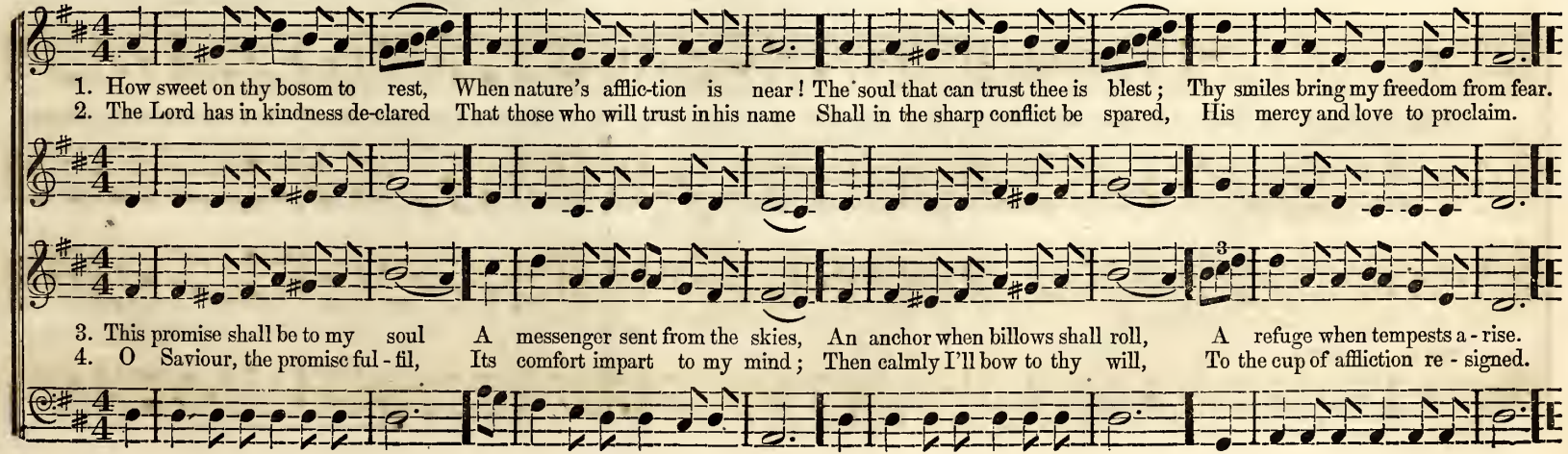
DEVENS. 7 & 6.



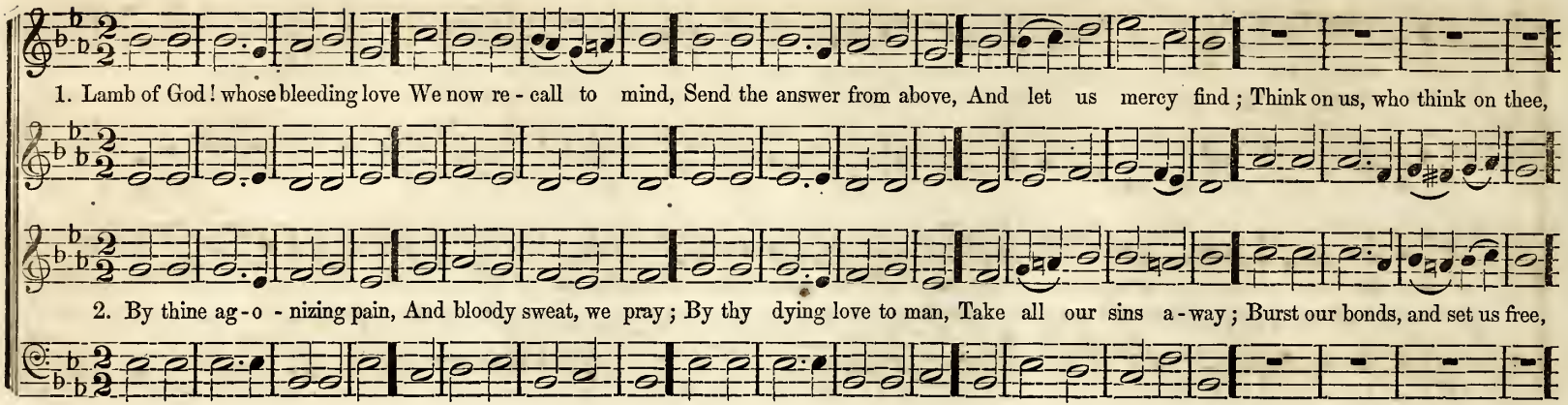
DEVENS. (Concluded.)



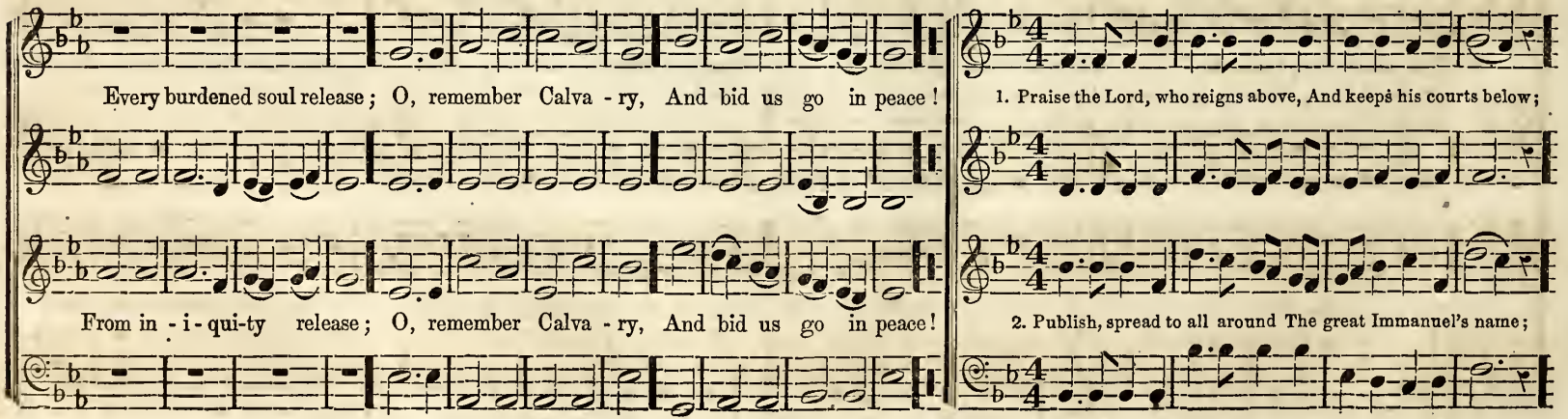
AMBER. 8s. †

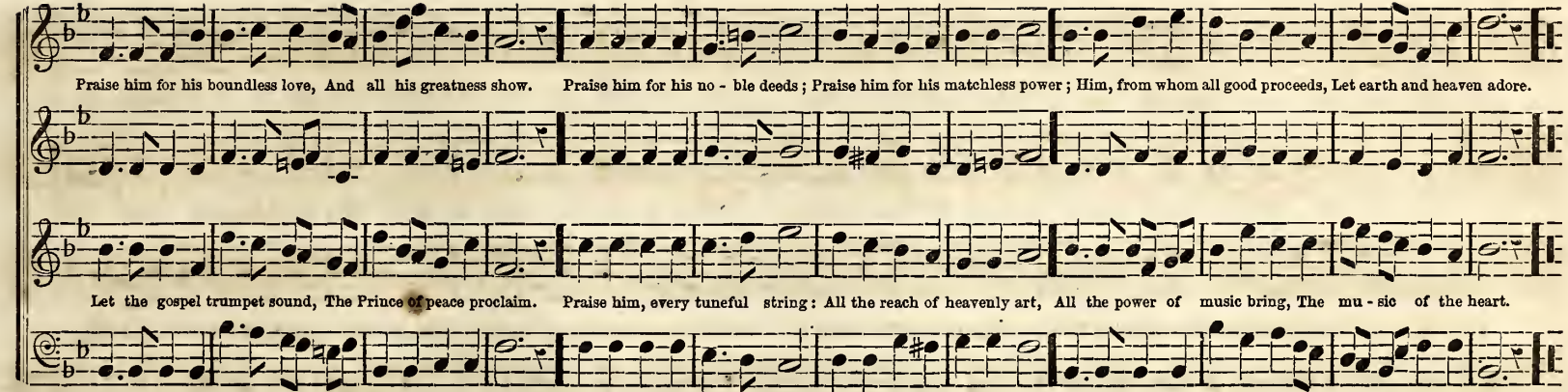


CHAPLIN. 7 & 6. (Trochaic.) *



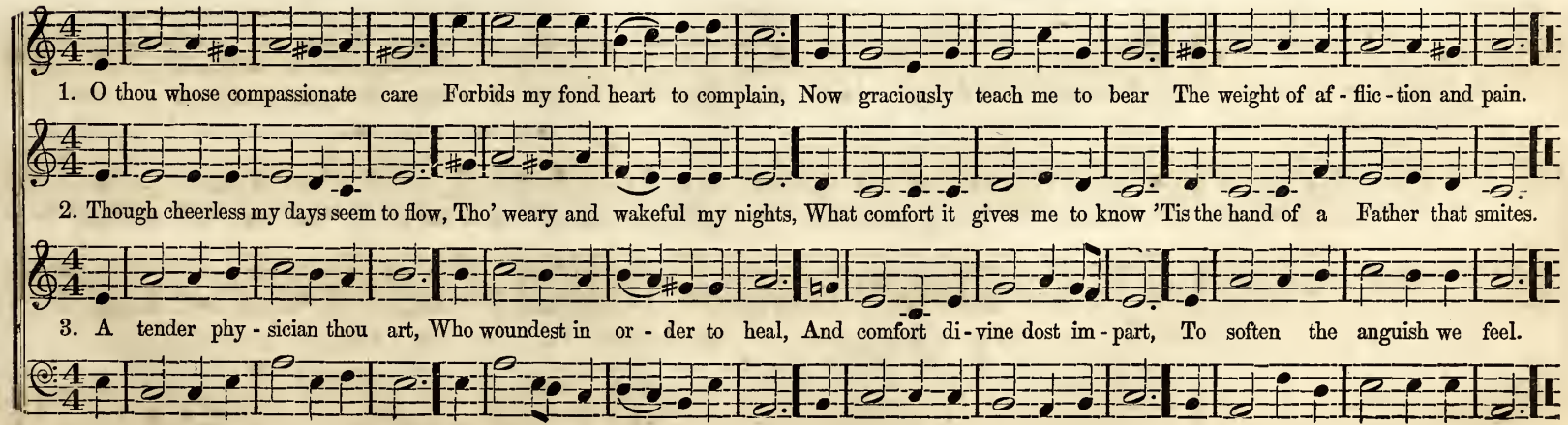
GOLCONDA. 7 & 6. *

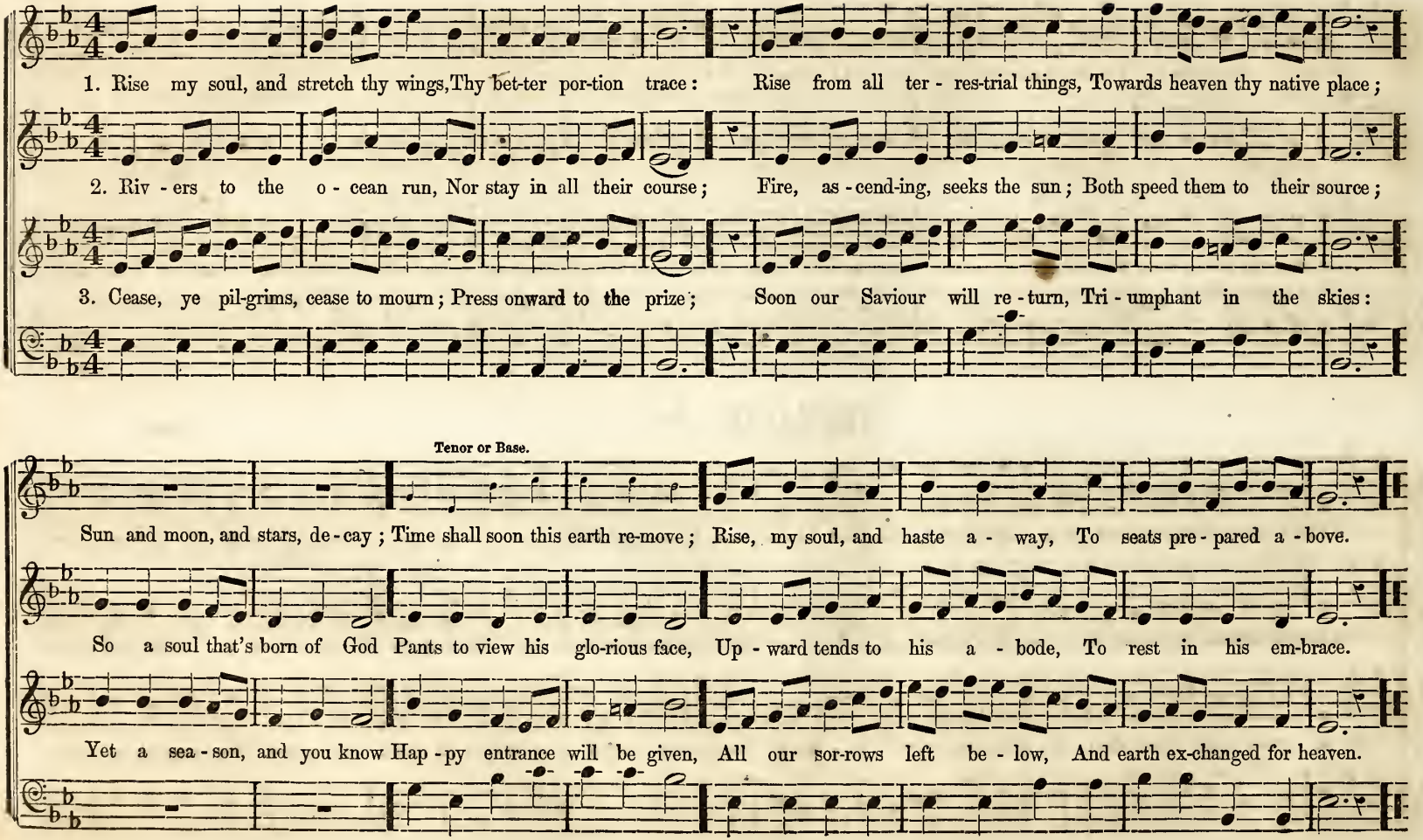


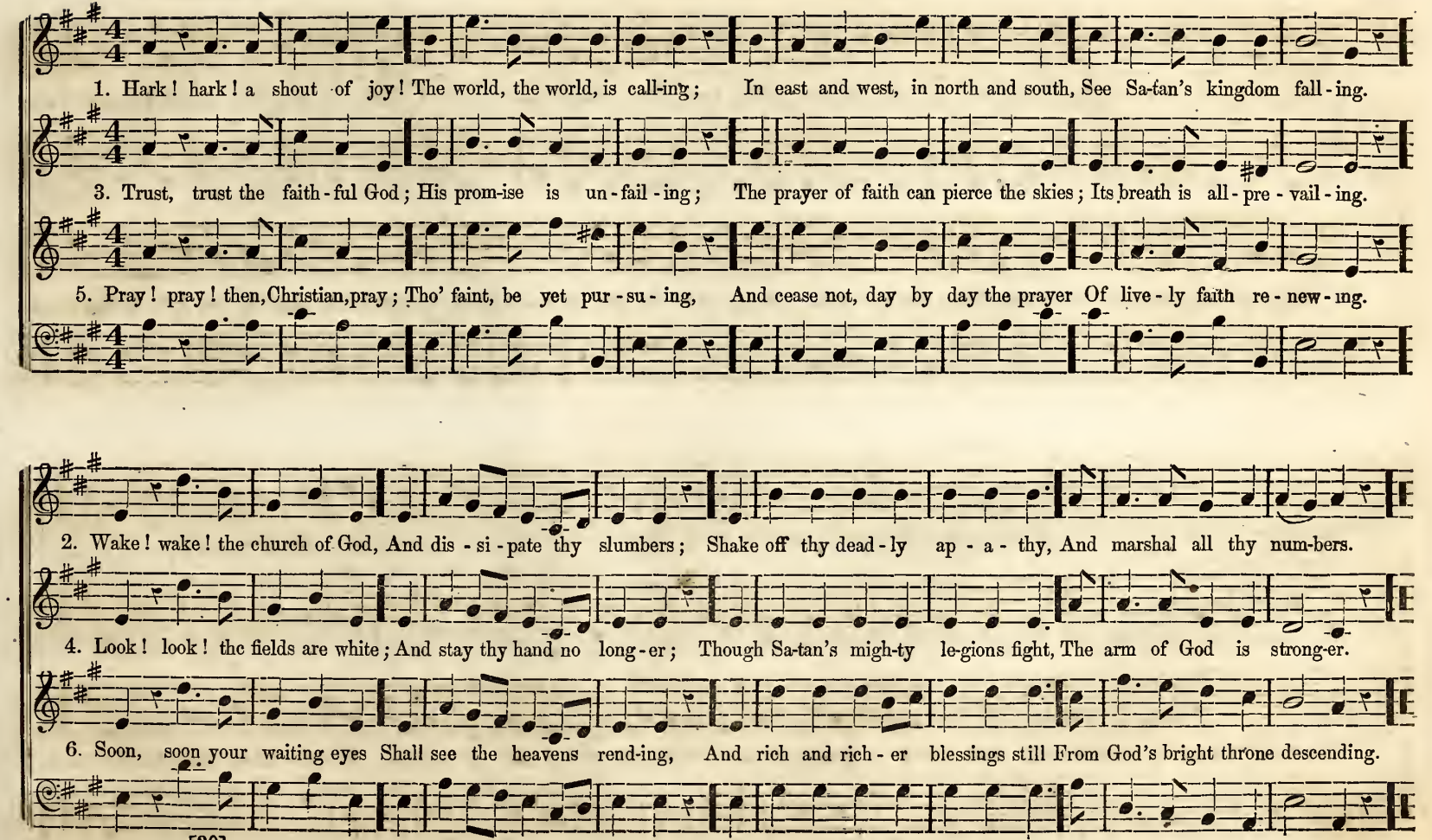


TREMAINE. 8s.

ANON.

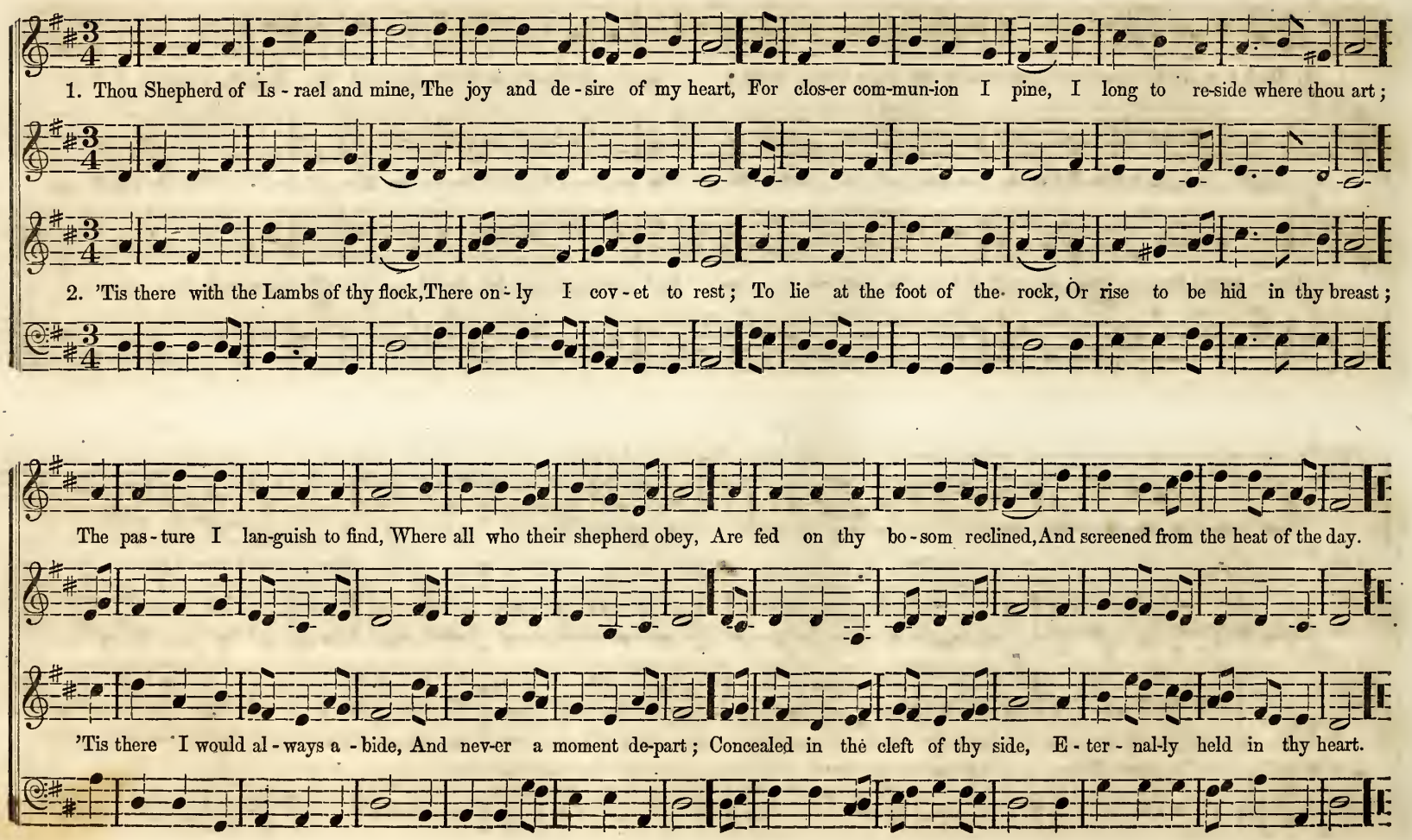



1. Rise my soul, and stretch thy wings, Thy bet-ter por-tion trace: Rise from all ter - res-trial things, Towards heaven thy native place;
2. Riv - ers to the o - cean run, Nor stay in all their course; Fire, as - cend-ing, seeks the sun; Both speed them to their source;
3. Cease, ye pil-grims, cease to mourn; Press onward to the prize; Soon our Saviour will re - turn, Tri - umphant in the skies:
Tenor or Base.
Sun and moon, and stars, de - cay; Time shall soon this earth re-move; Rise, my soul, and haste a - way, To seats pre - pared a - bove.
So a soul that's born of God Pants to view his glo-rious face, Up - ward tends to his a - bode, To rest in his em-brace.
Yet a sea - son, and you know Hap - py entrance will be given, All our sor-rows left be - low, And earth ex-changed for heaven.

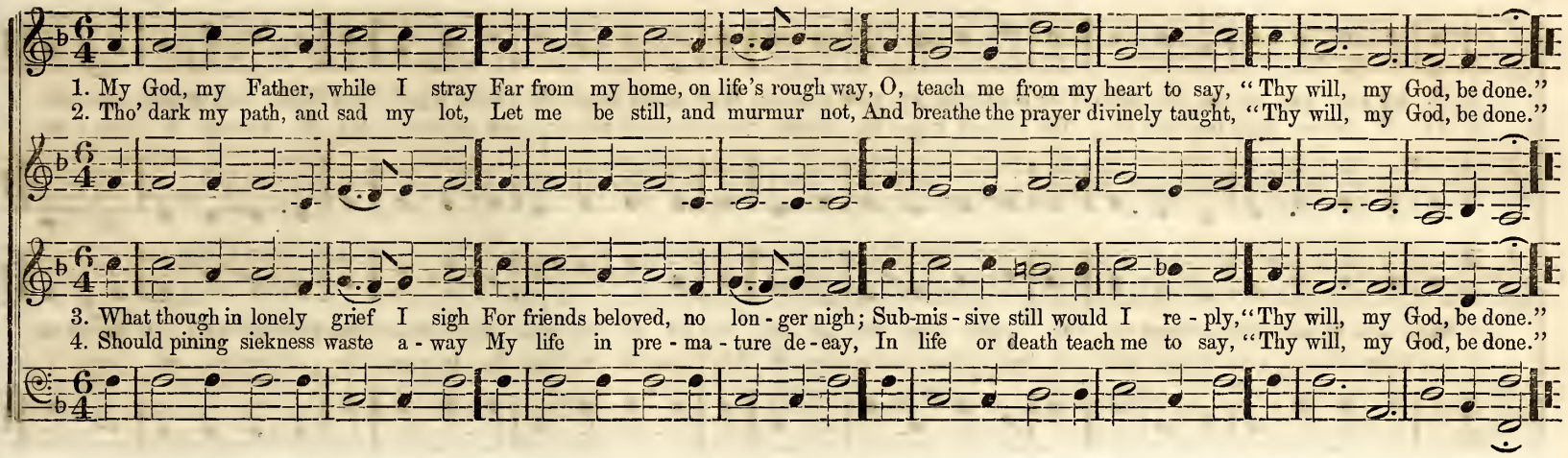

1. Hark! hark! a shout of joy! The world, the world, is call-ing; In east and west, in north and south, See Sa-tan's kingdom fall-ing.
3. Trust, trust the faith-ful God; His prom-ise is un-fail-ing; The prayer of faith can pierce the skies; Its breath is all-pre-vail-ing.
5. Pray! pray! then, Christian, pray; Tho' faint, be yet pur-su-ing, And cease not, day by day the prayer Of live-ly faith re-new-ing.
2. Wake! wake! the church of God, And dis-si-pate thy slumbers; Shake off thy dead-ly ap-a-thy, And marshal all thy num-bers.
4. Look! look! the fields are white; And stay thy hand no long-er; Though Sa-tan's migh-ty le-gions fight, The arm of God is strong-er.
6. Soon, soon your waiting eyes Shall see the heavens rend-ing, And rich and rich-er blessings still From God's bright throne descending.

UNA. 8s. Double.

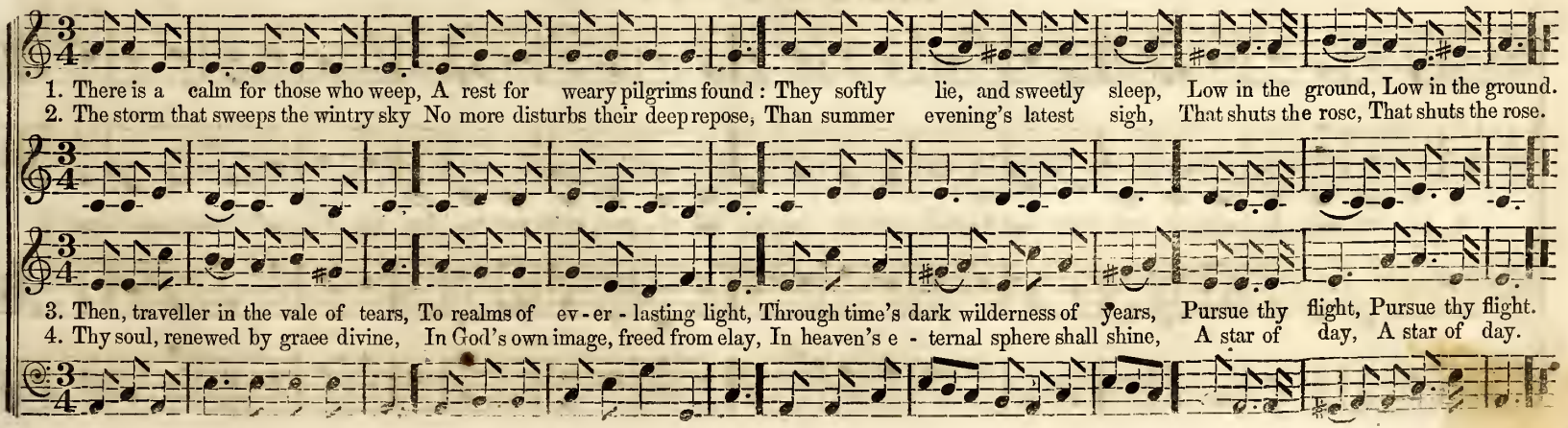
E. HAMILTON.



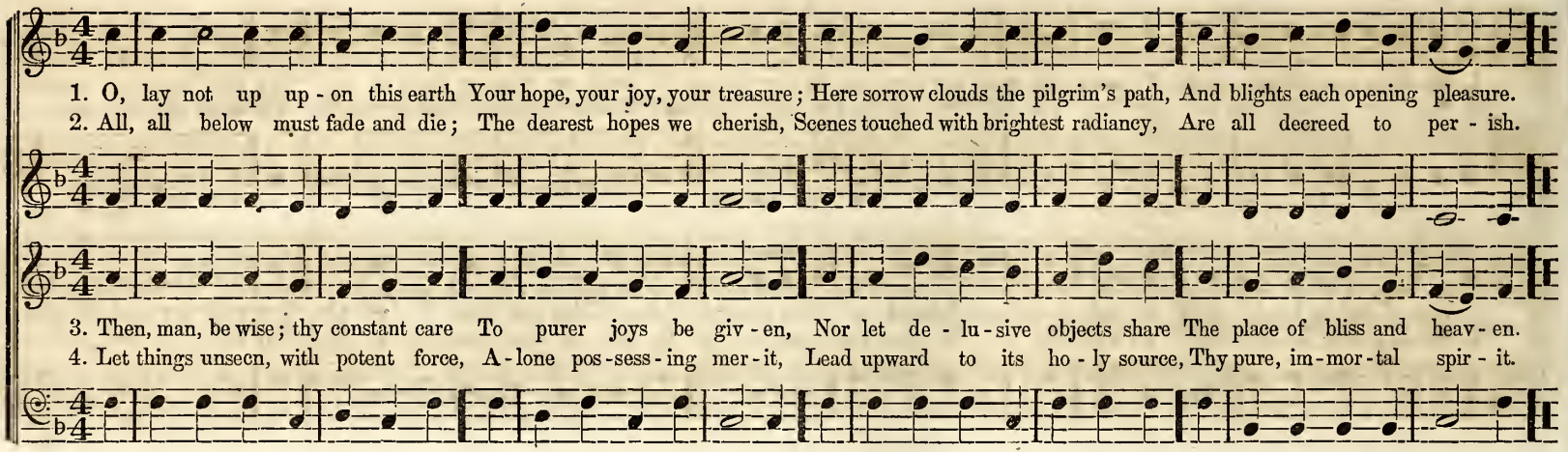
SUBMISSION. 8, 8, 8, 6. *



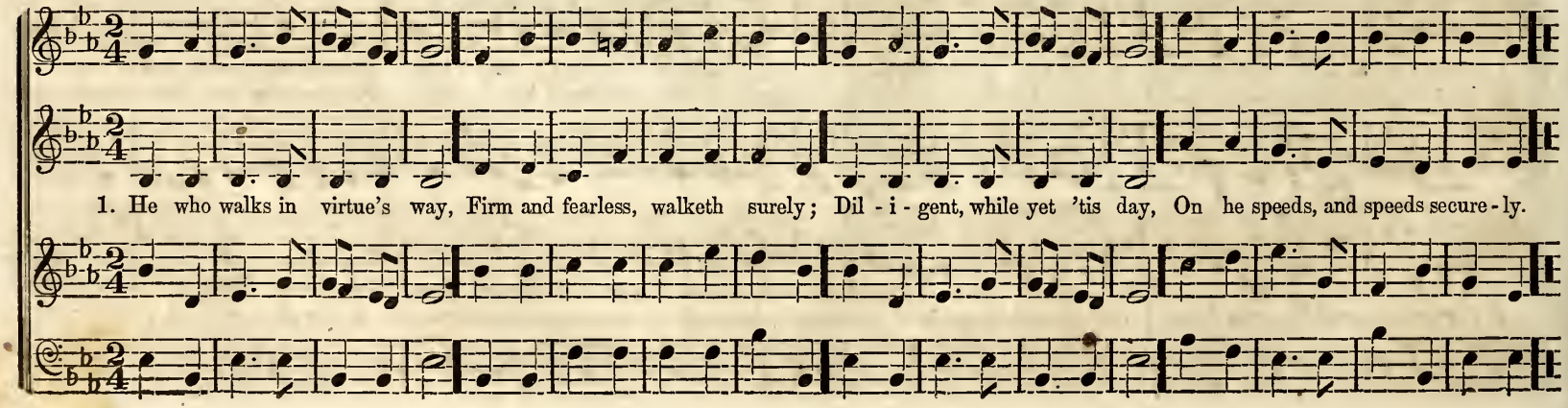
REST. 8, 8, 8, 4. *



ADEN. 8 & 7. Peculiar. *

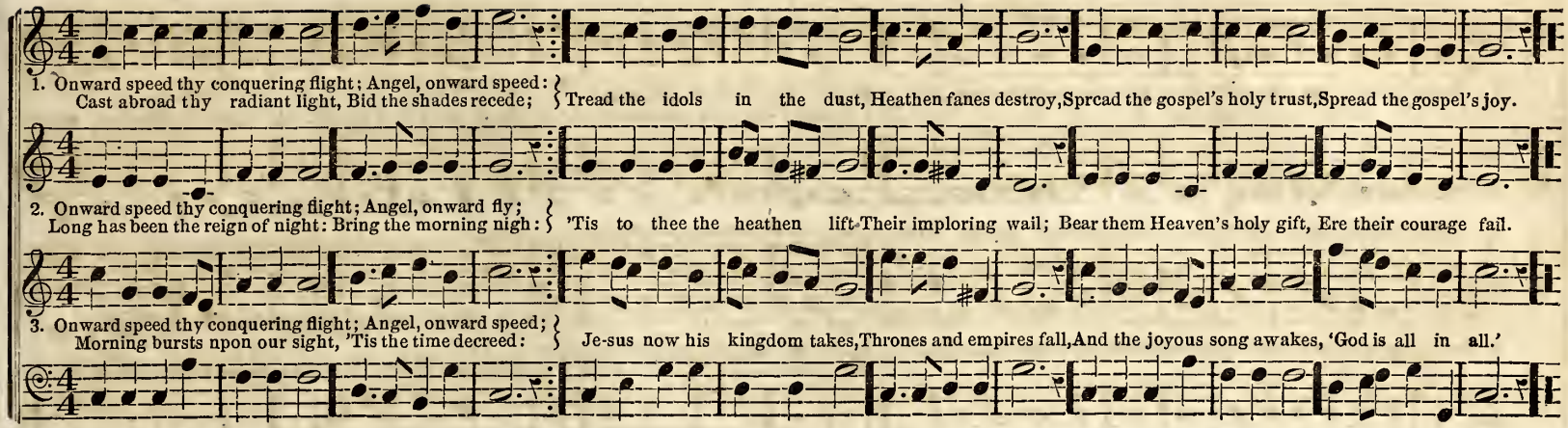


DILIGENCE. 8 & 7. *



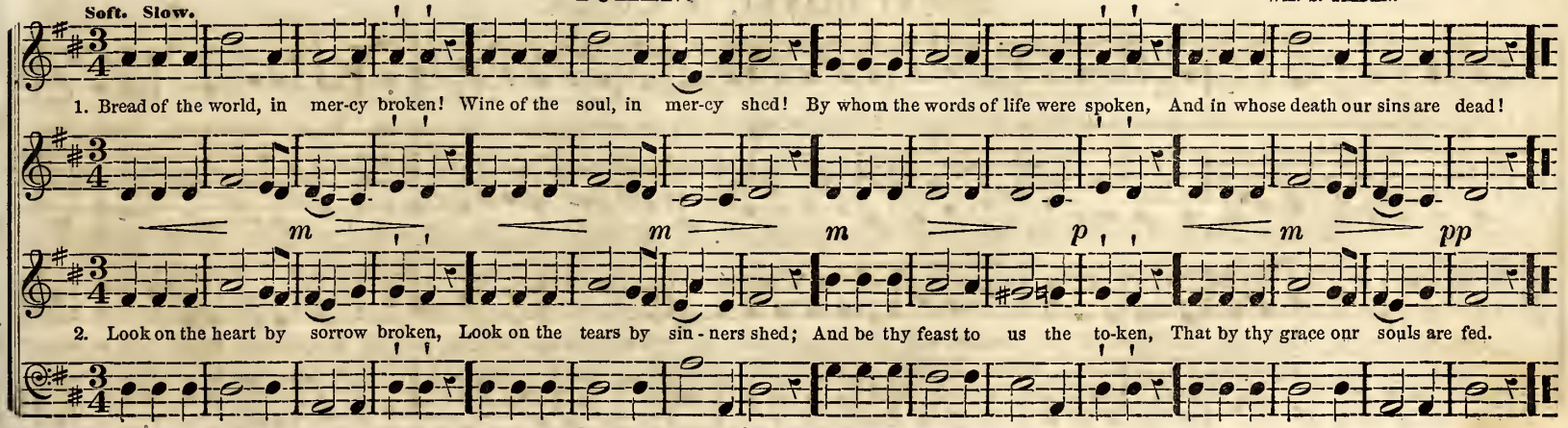
ONWARD. 7 & 5.

REICHARDT.

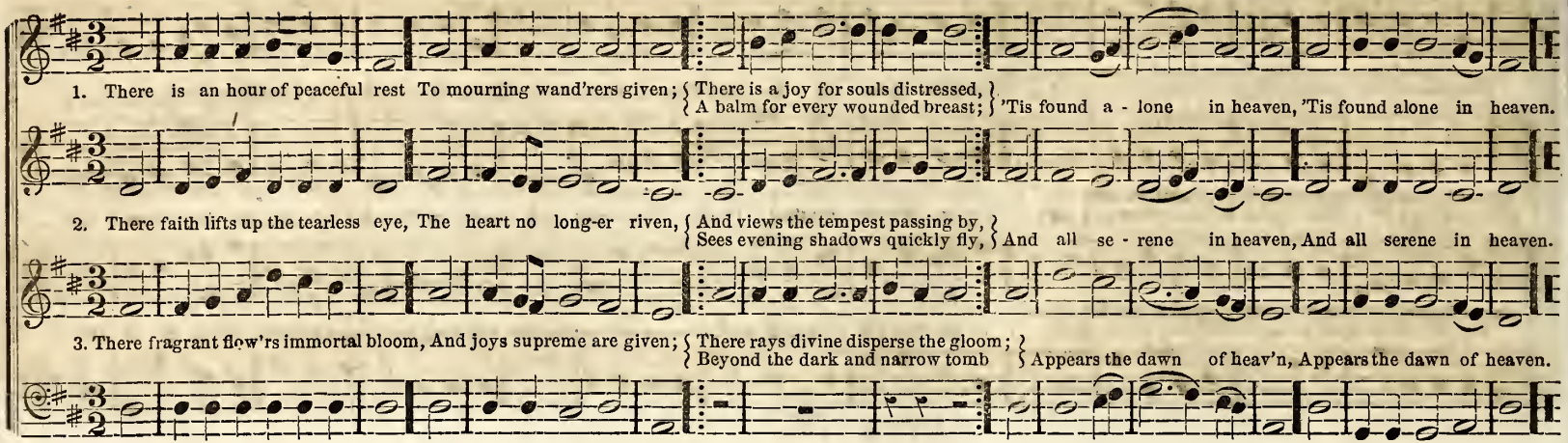


TOKEN. 9 & 8.

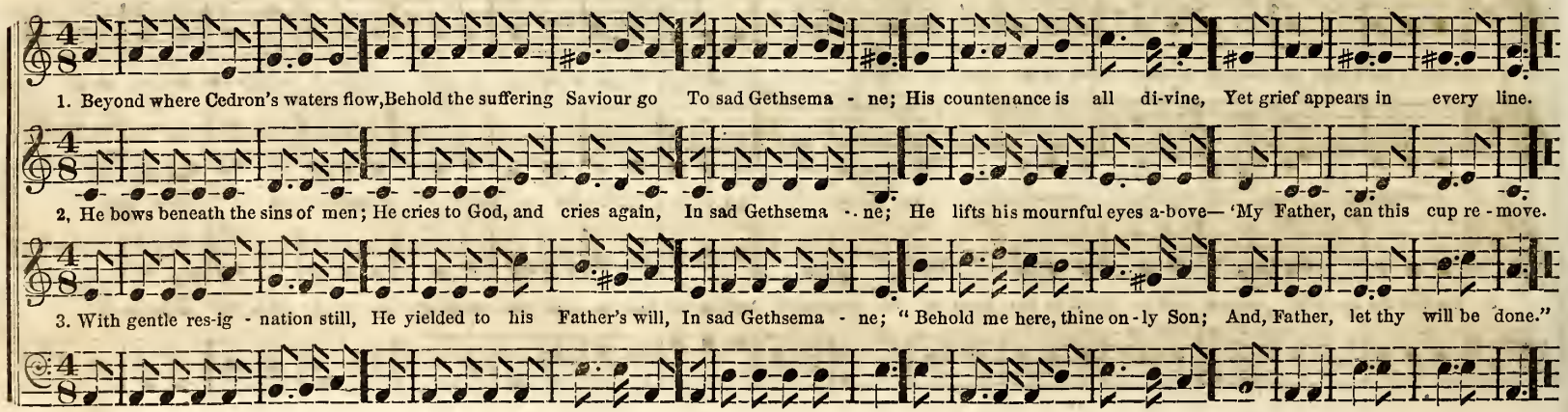
WM. S. TILDEN.



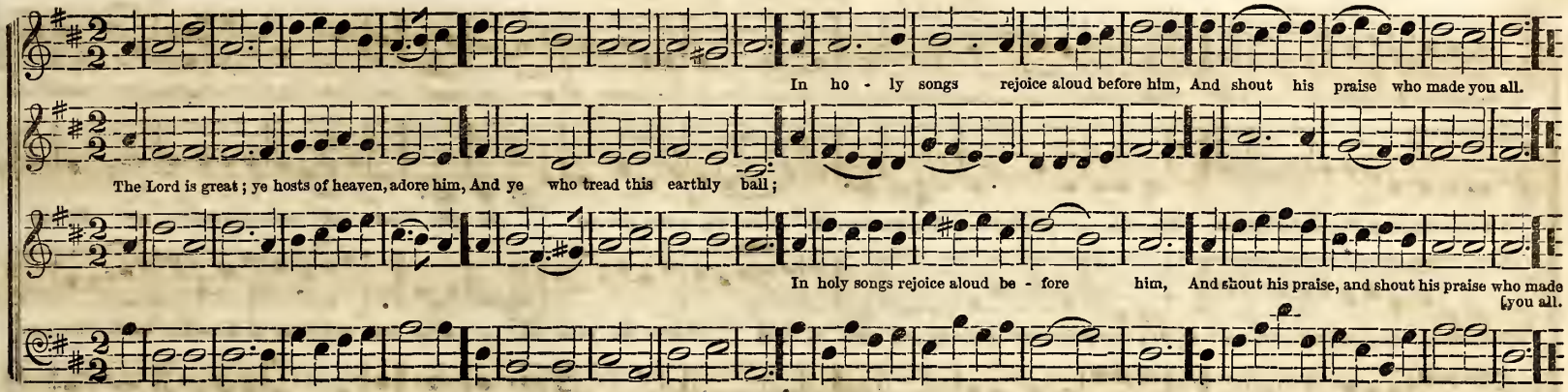
NOTA. 8, 6, 8, 8, 6.



MOUNT OLIVET. 8, 8, 6, 8, 8.

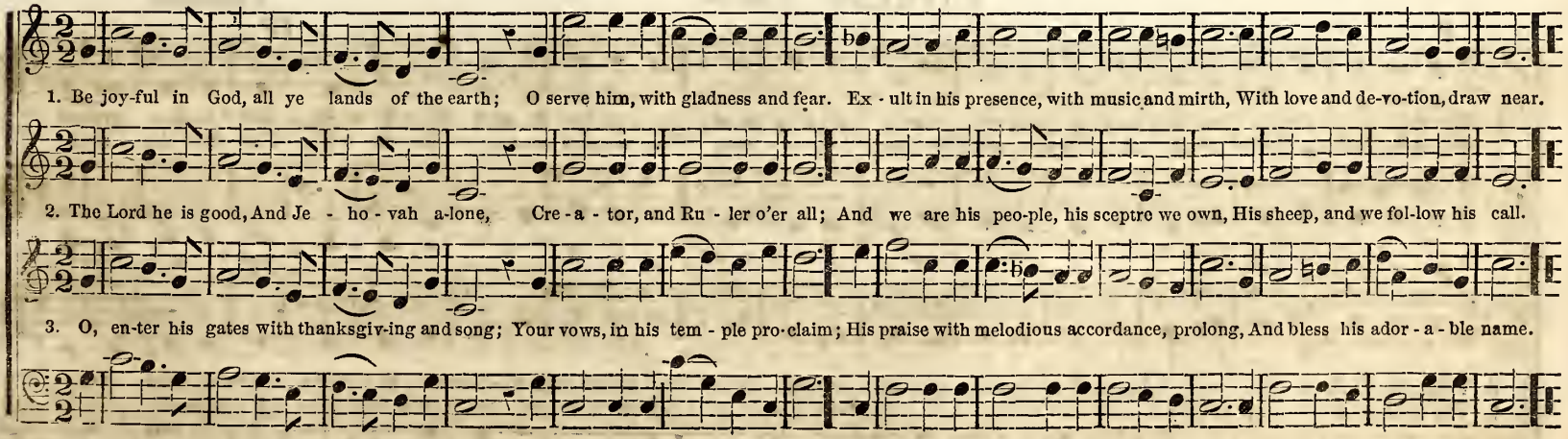


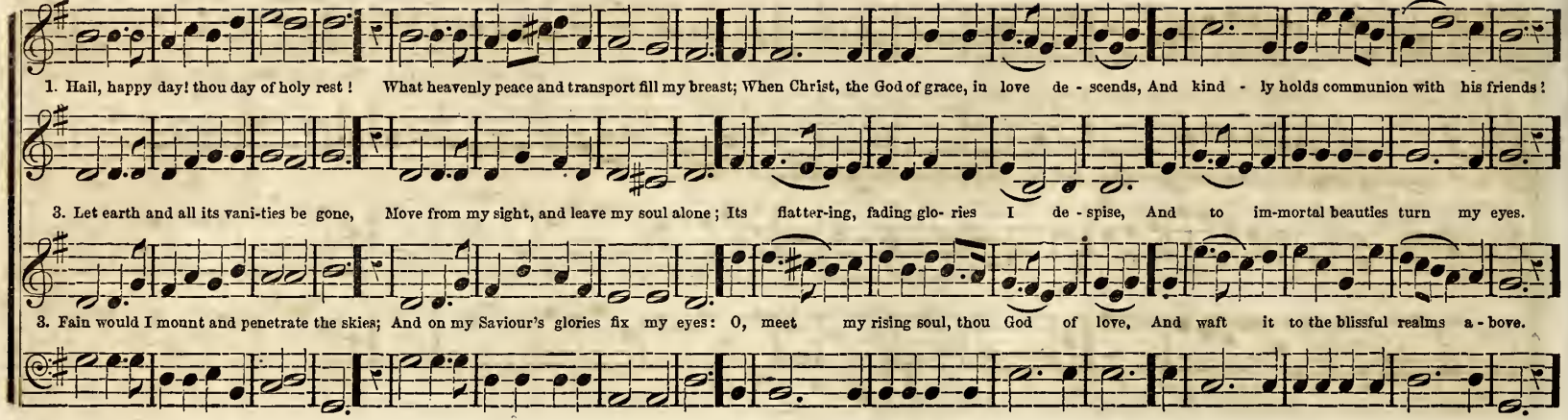
GRANDEUR. 11 & 8



SANTA FE. 11 & 8.

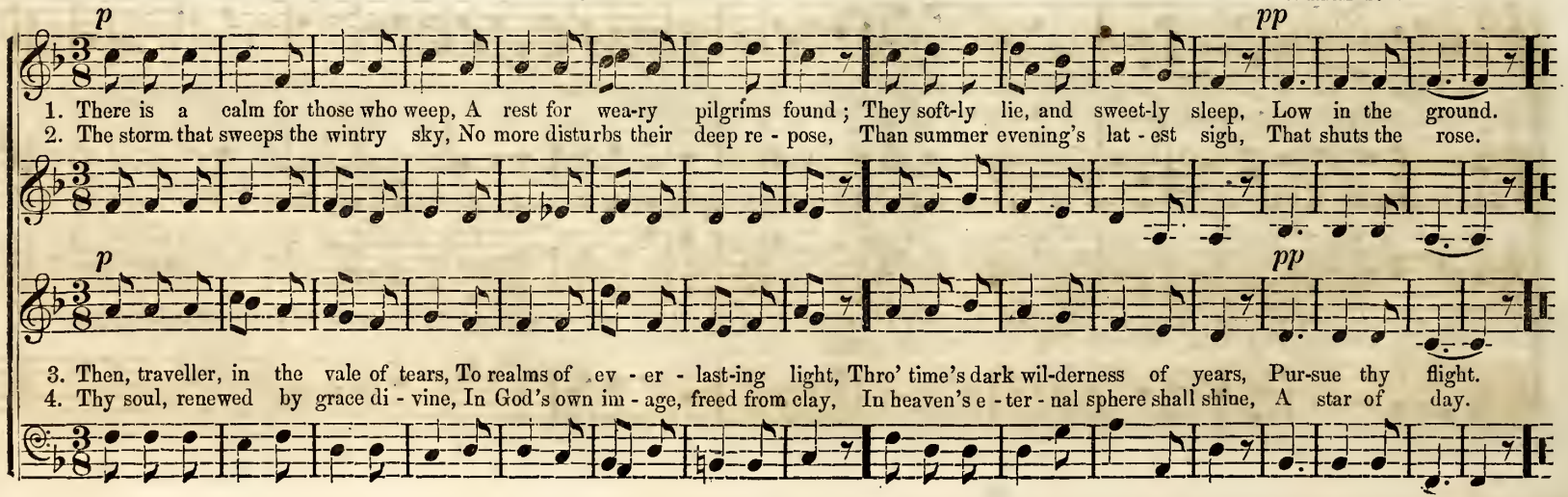
E. H.

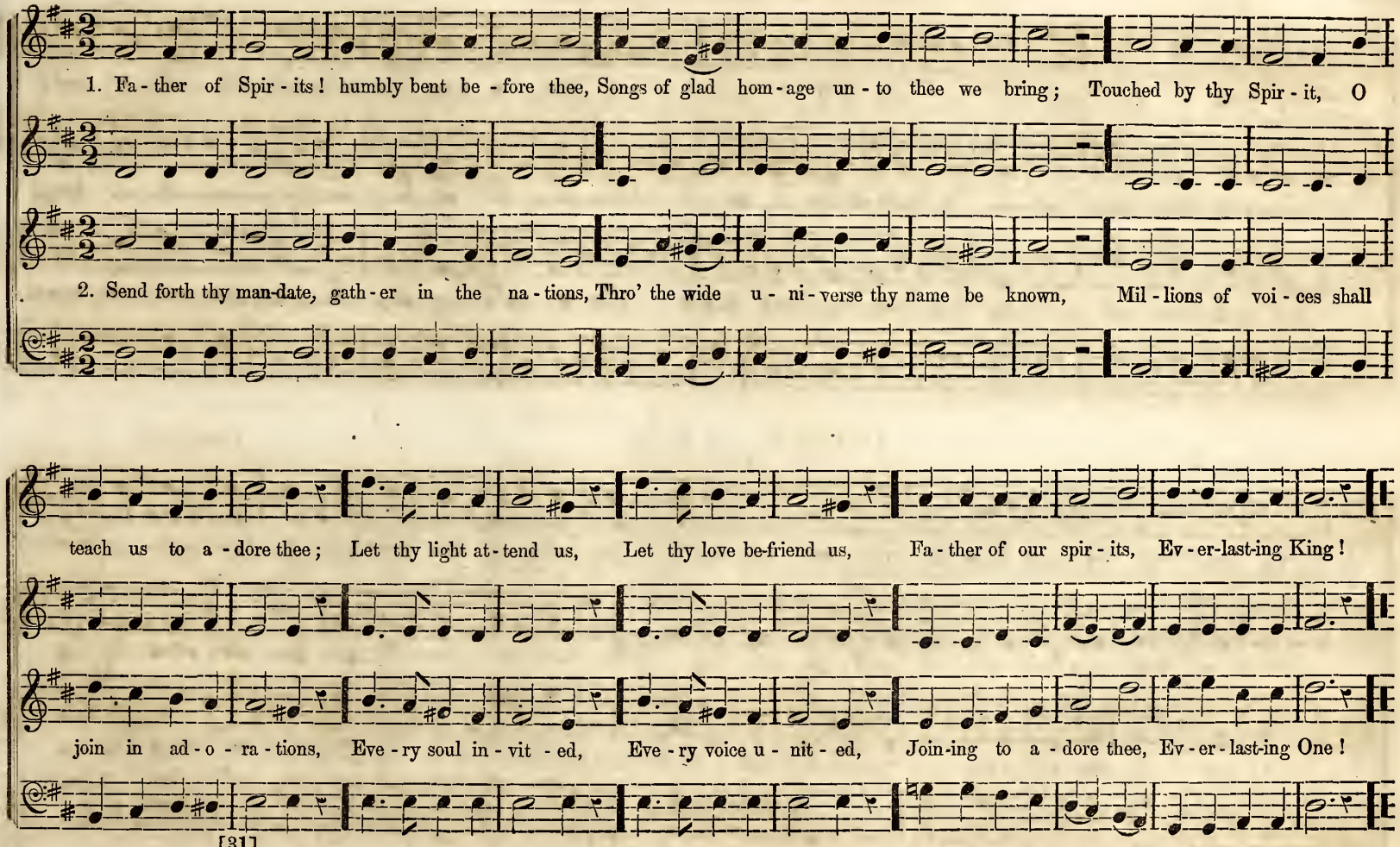




CYPRESS. 8 & 4.

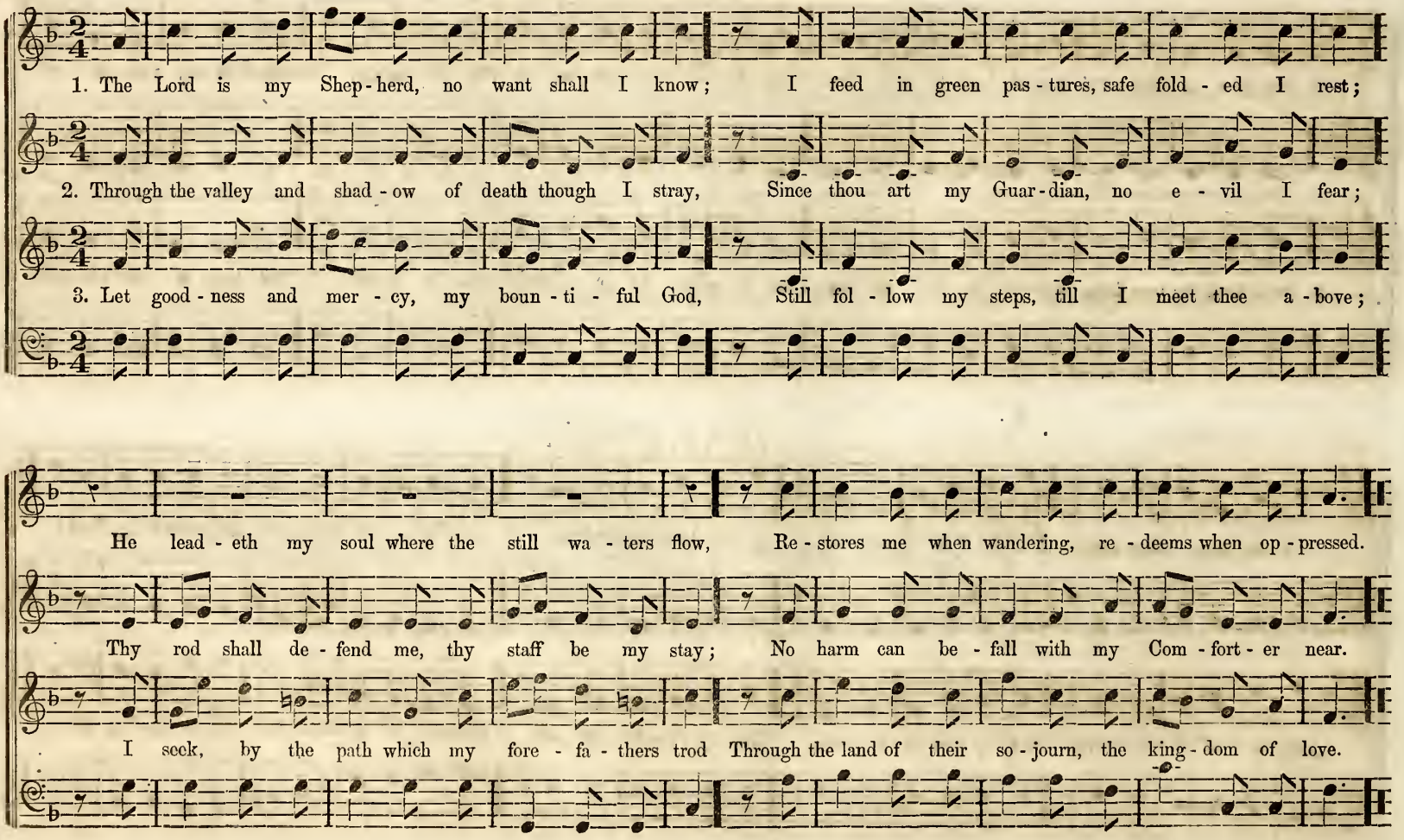
E. HAMILTON.



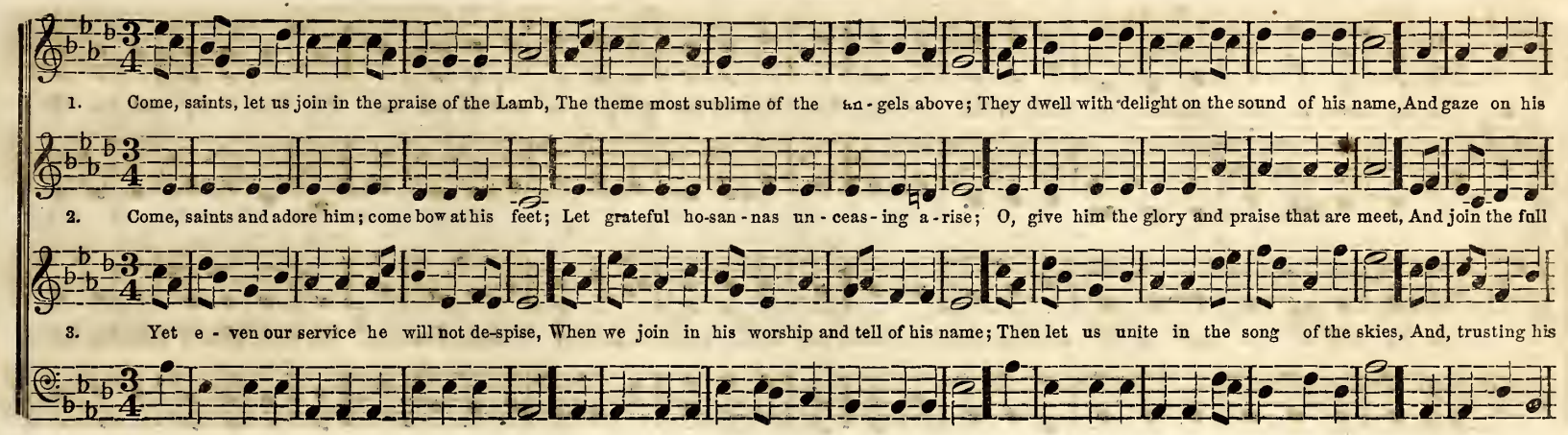

1. Fa - ther of Spir - its! humbly bent be - fore thee, Songs of glad hom - age un - to thee we bring; Touched by thy Spir - it, O
2. Send forth thy man-date, gath - er in the na - tions, Thro' the wide u - ni - verse thy name be known, Mil - lions of voi - ces shall
teach us to a - dore thee; Let thy light at - tend us, Let thy love be-friend us, Fa - ther of our spir - its, Ev - er-last-ing King!
join in ad - o - ra - tions, Eve - ry soul in - vit - ed, Eve - ry voice u - nit - ed, Join-ing to a - dore thee, Ev - er - last-ing One!

CANTHUS. 11s.

NEDELMANN.

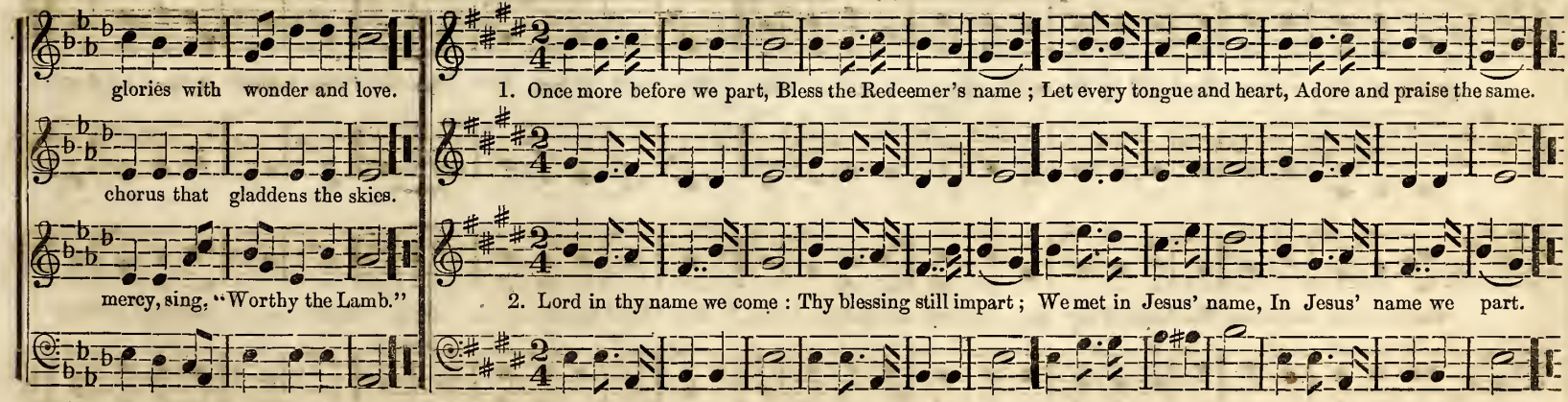


MADONNA. 11s.

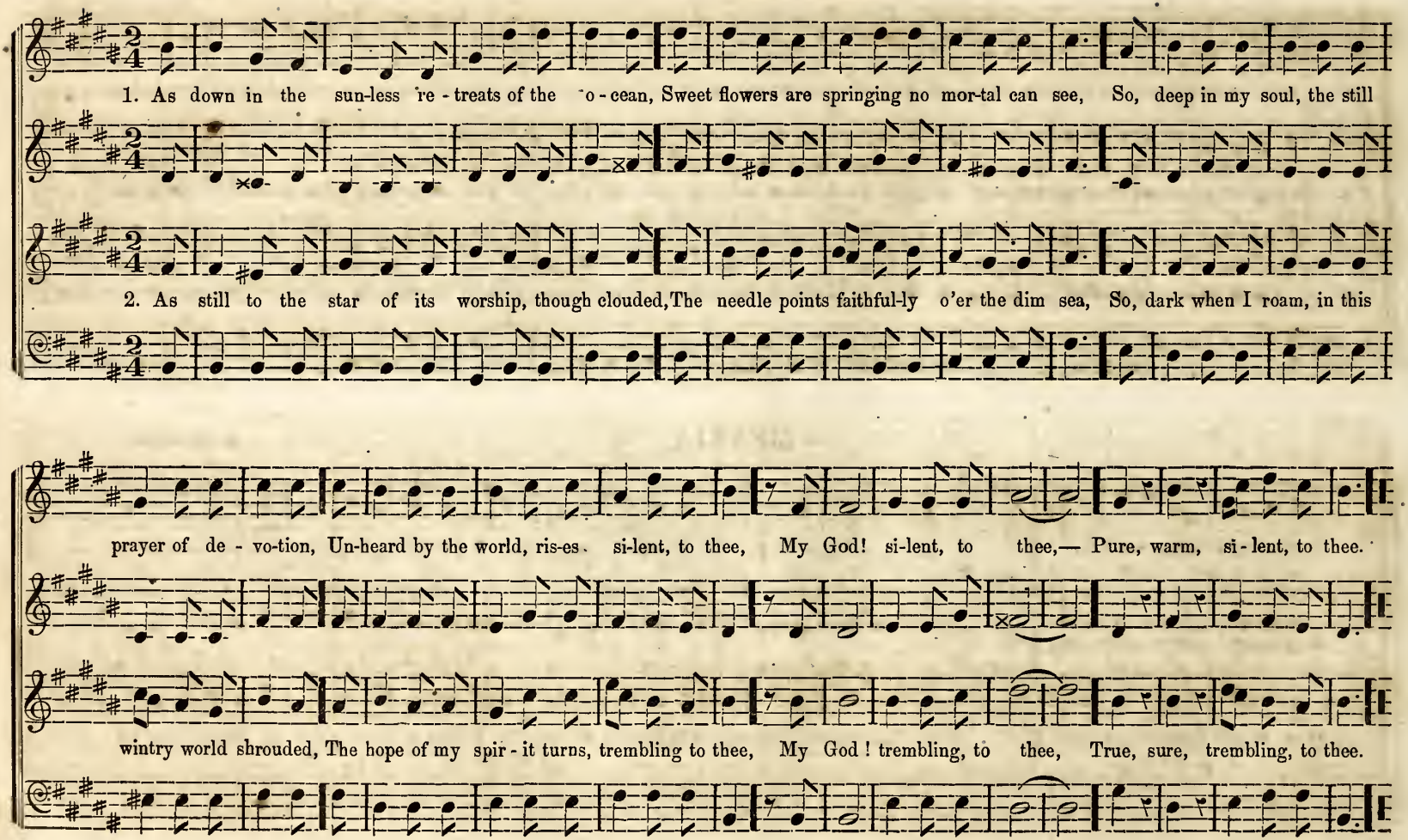


ZIZANIA. 6s.

E. HAMILTON.

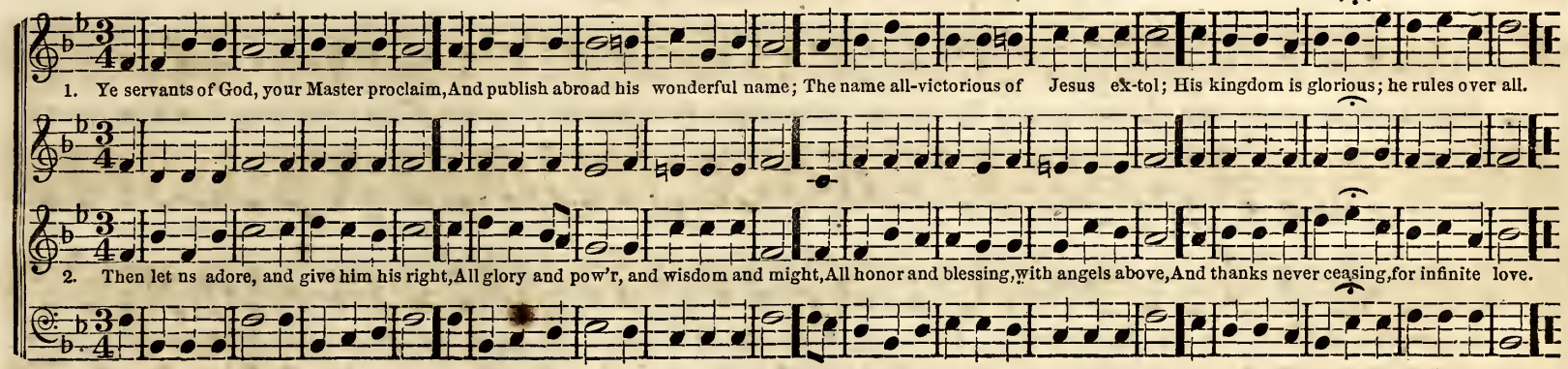


THE HEART'S PRAYER. 12, 11, 6.



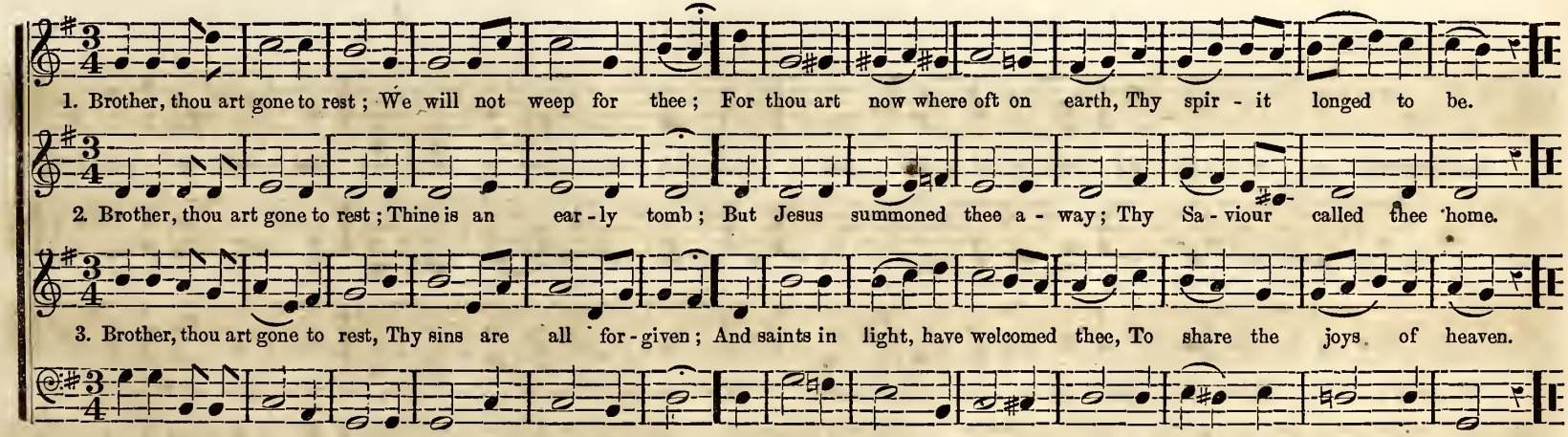
MASTER. 5 & 6.

C. F. H.

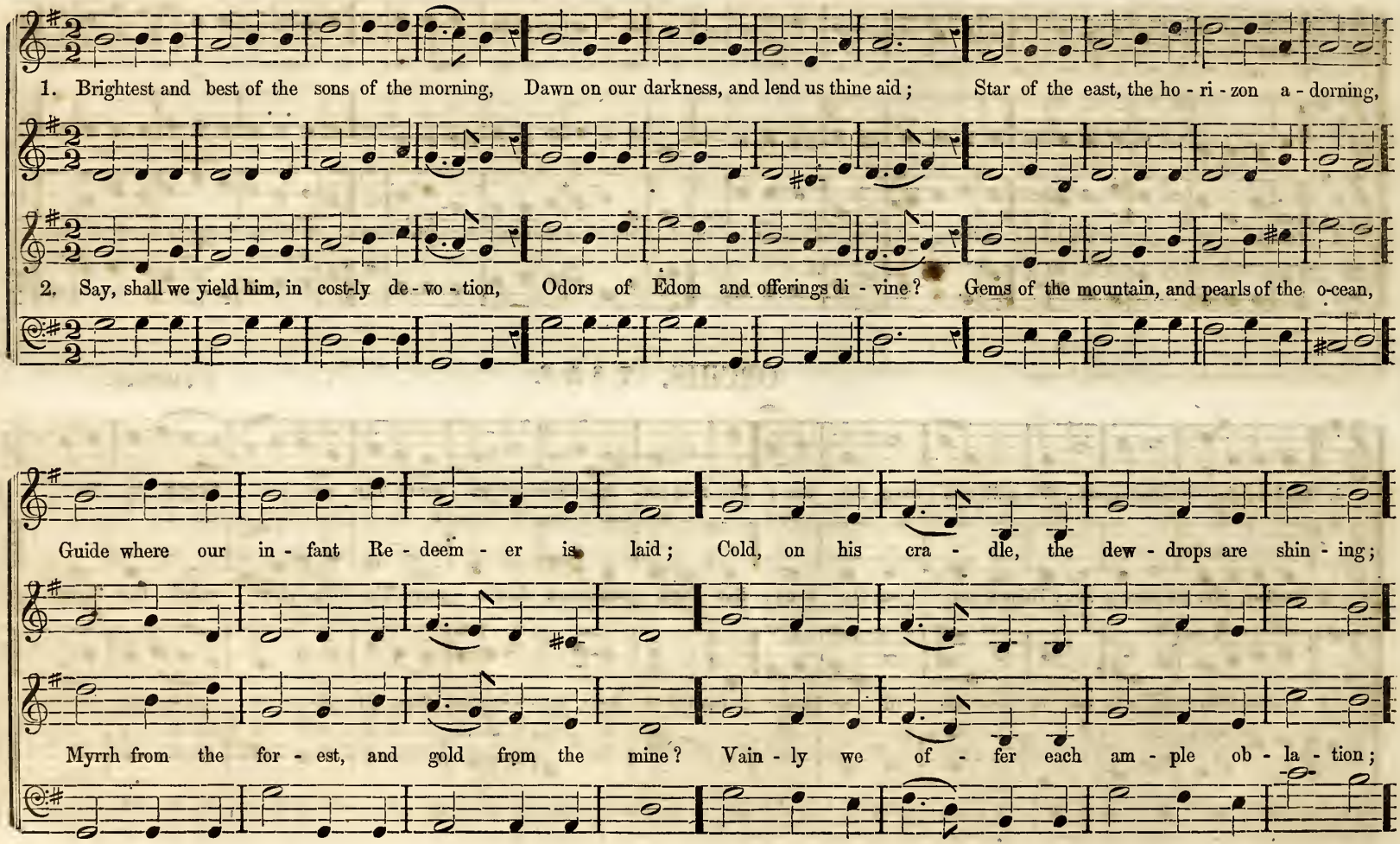


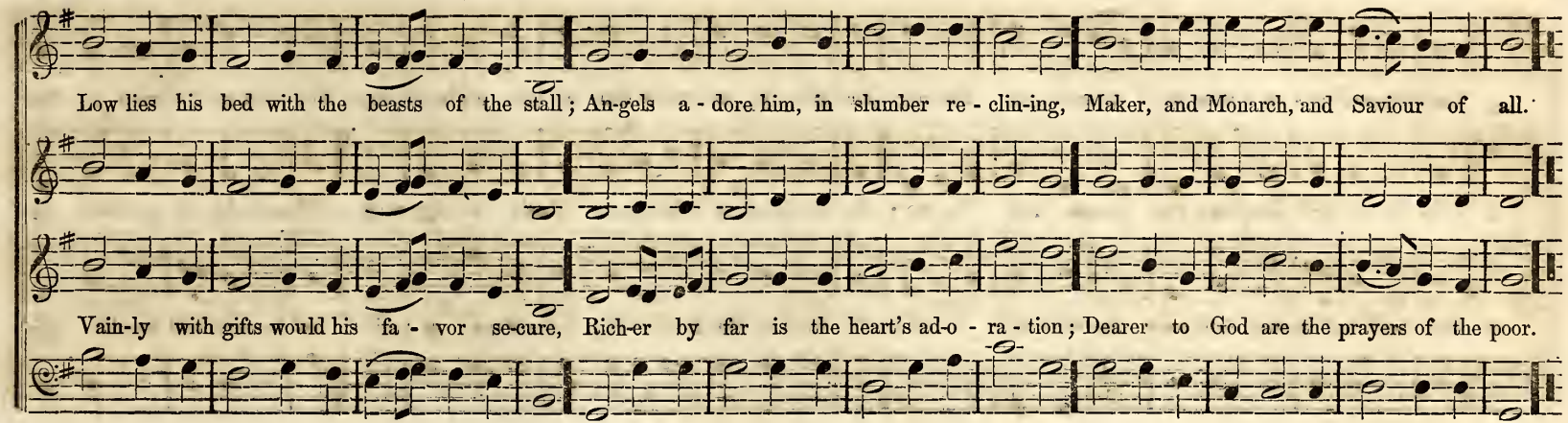
ORCHIS. 7, 6 & 8.

E. HAMILTON.



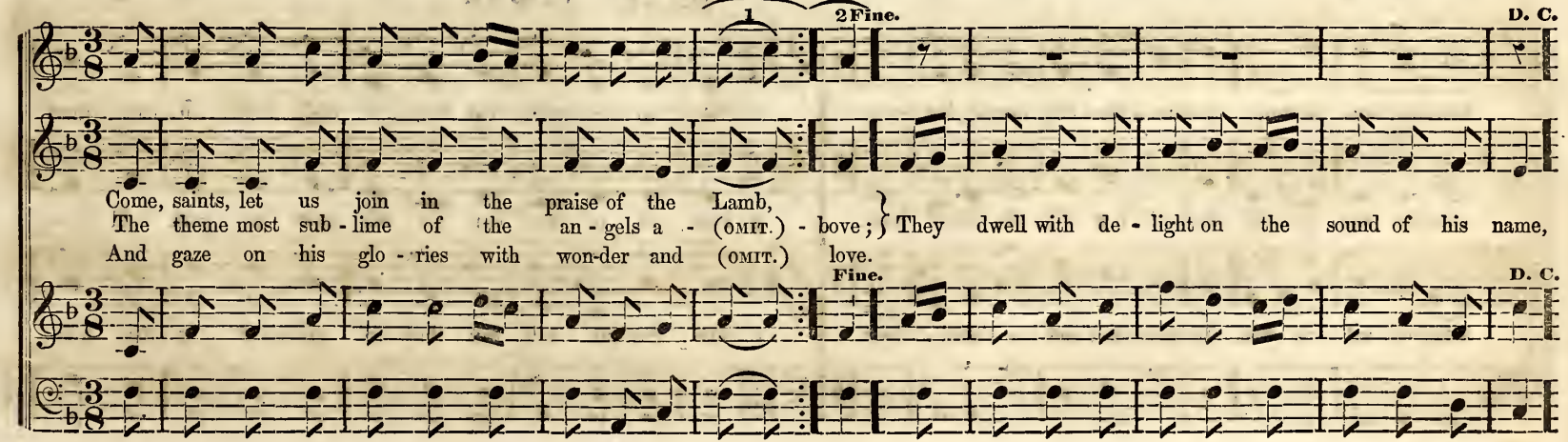
REGINALD. 11s & 10s. Double.



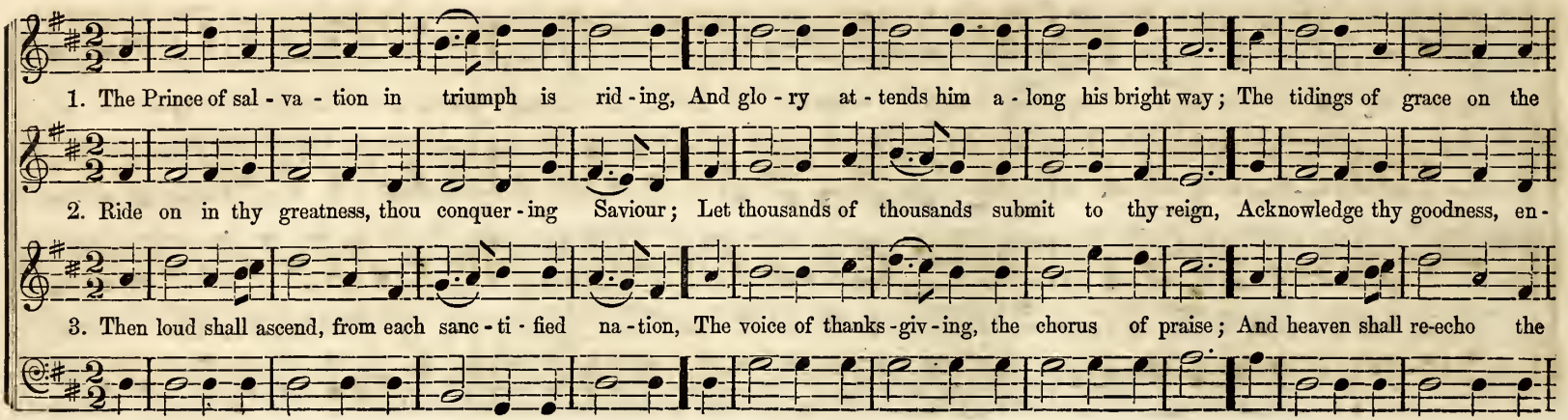


OCCIDENT. 12s & 11s, or 11s by using the slurs.

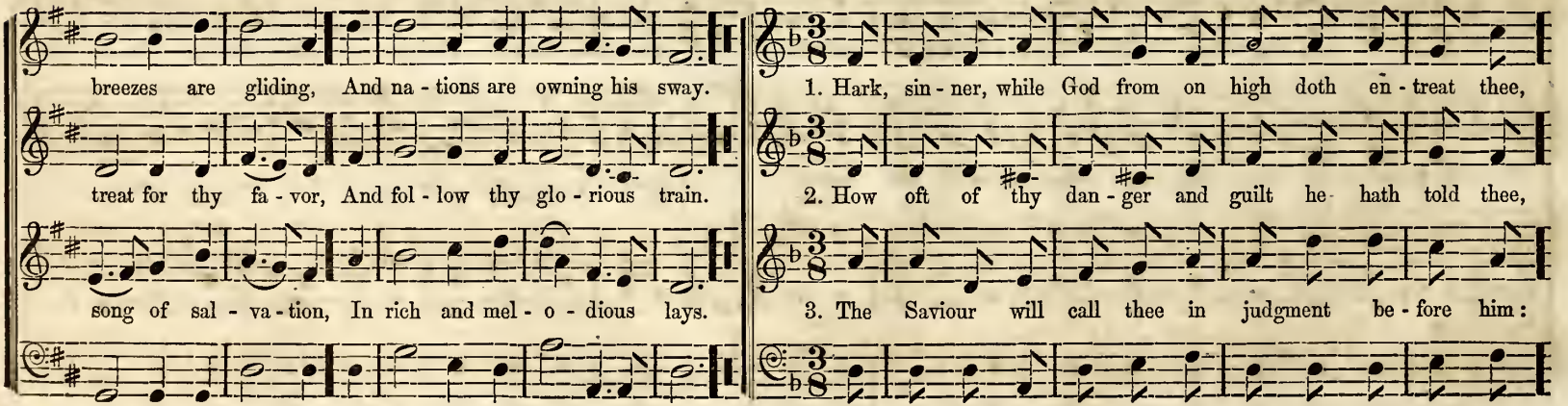
WESTERN MELODY.

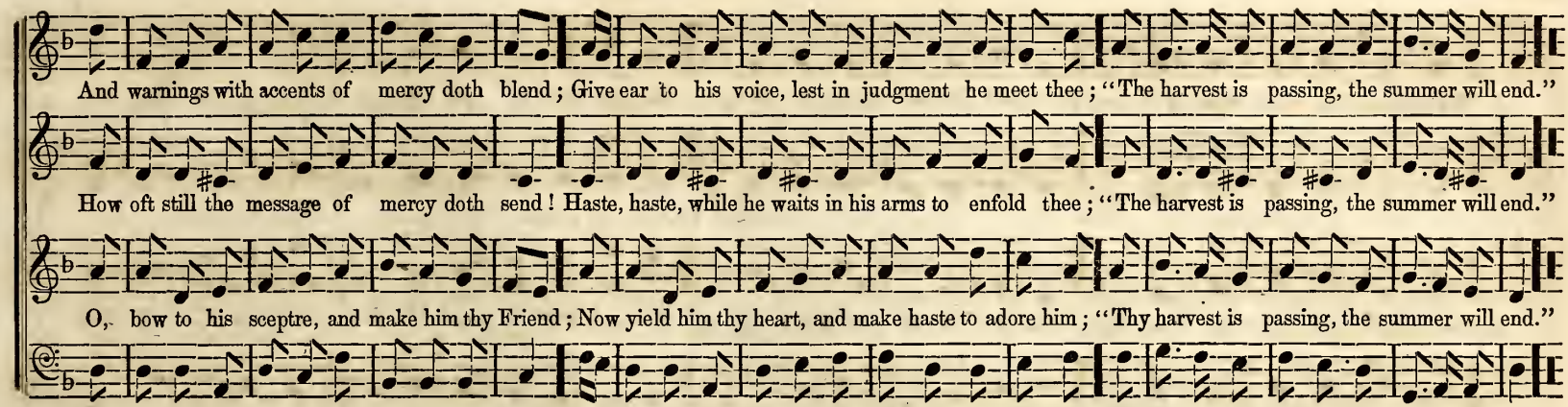


NAPIER. 12, 11, 8. *

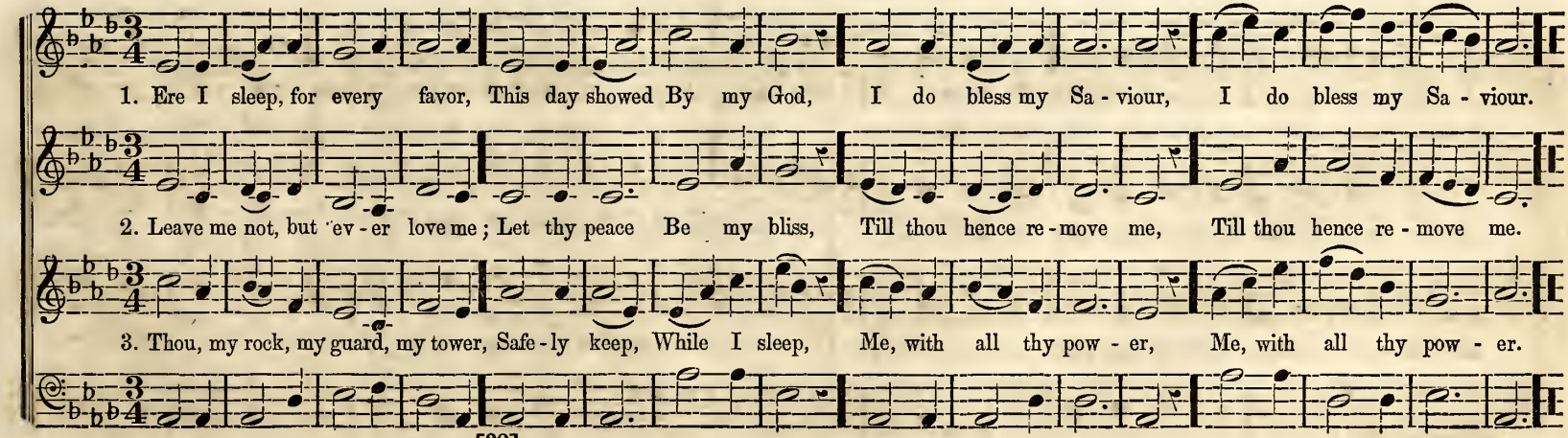


HARK. 12 & 11. *




And warnings with accents of mercy doth blend; Give ear to his voice, lest in judgment he meet thee; "The harvest is passing, the summer will end."
How oft still the message of mercy doth send! Haste, haste, while he waits in his arms to enfold thee; "The harvest is passing, the summer will end."
O, bow to his sceptre, and make him thy Friend; Now yield him thy heart, and make haste to adore him; "Thy harvest is passing, the summer will end."

SLUMBER. 8, 3, 6. *


1. Ere I sleep, for every favor, This day showed By my God, I do bless my Sa - viour, I do bless my Sa - viour.
2. Leave me not, but ev - er love me; Let thy peace Be my bliss, Till thou hence re - move me, Till thou hence re - move me.
3. Thou, my rock, my guard, my tower, Safe - ly keep, While I sleep, Me, with all thy pow - er, Me, with all thy pow - er.

SIVORI. 7 & 5.

1. Mark the vir-tuous man and see, Peace and joy his steps at-tend; All his path is pu-ri-ty, Hap-py is his end.

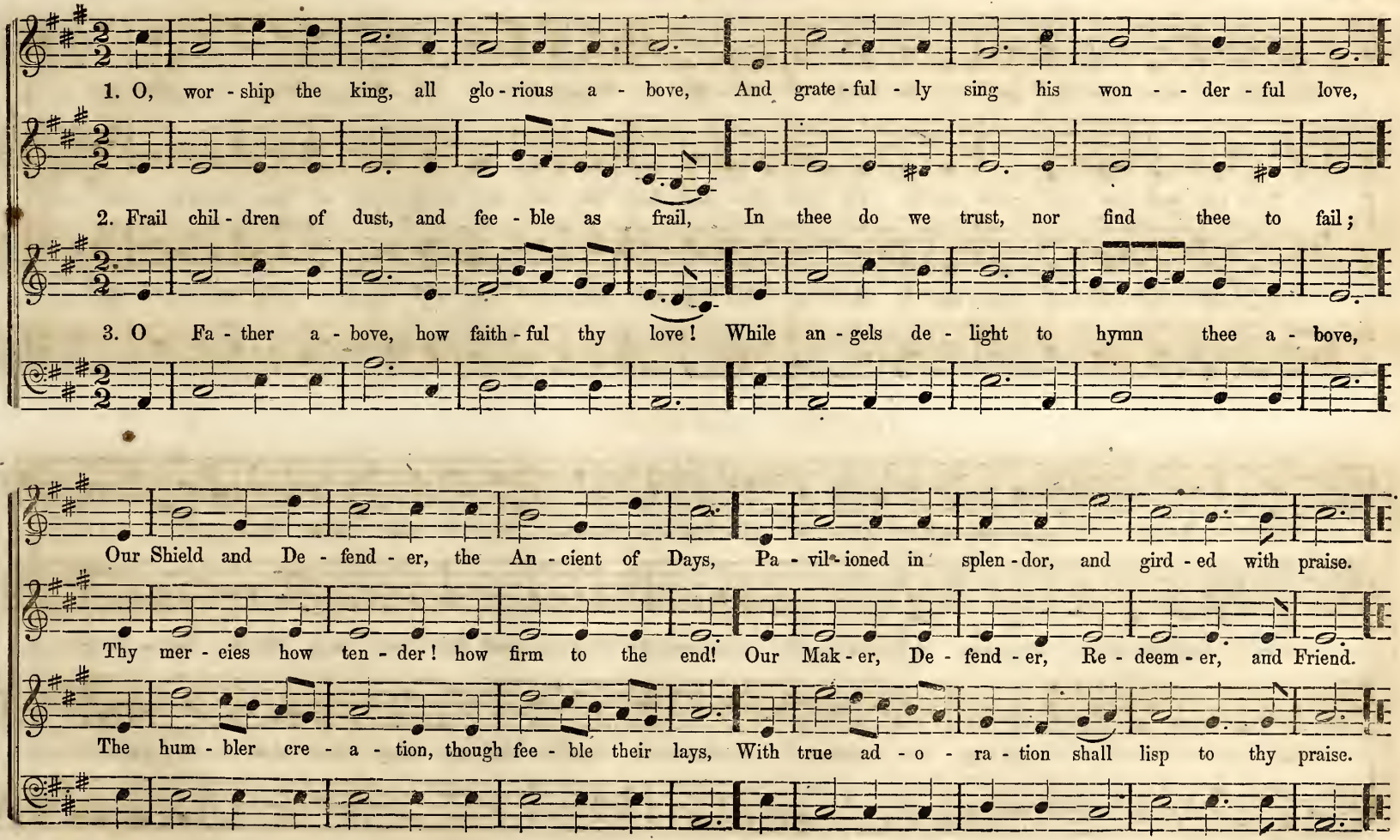
2. Come and see his dy-ing bed, Calm his lat-est moments roll, An-gels hov-er round his bed, Heaven re-ceives his soul.

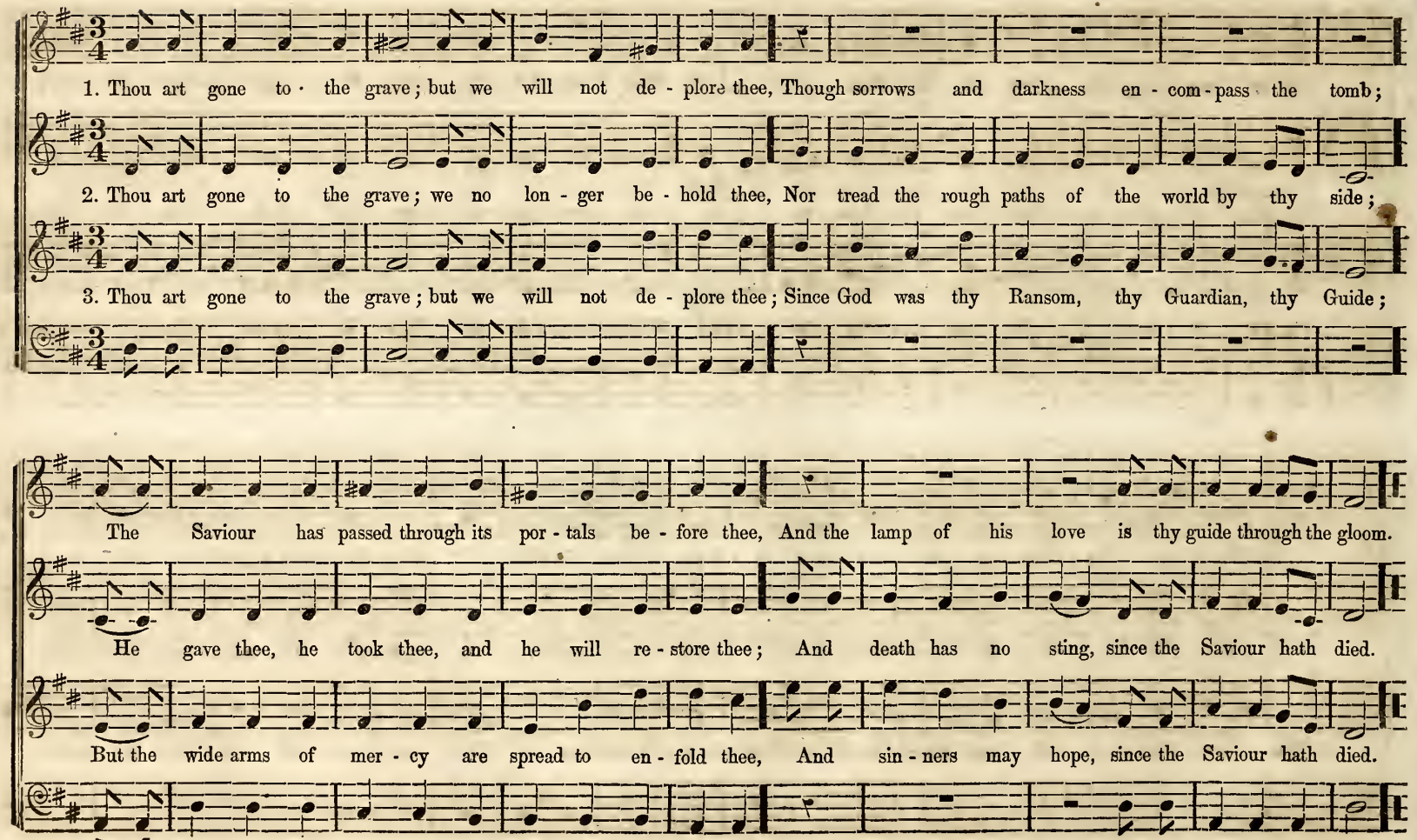
GATELY. 8, 6, 8, 4. *

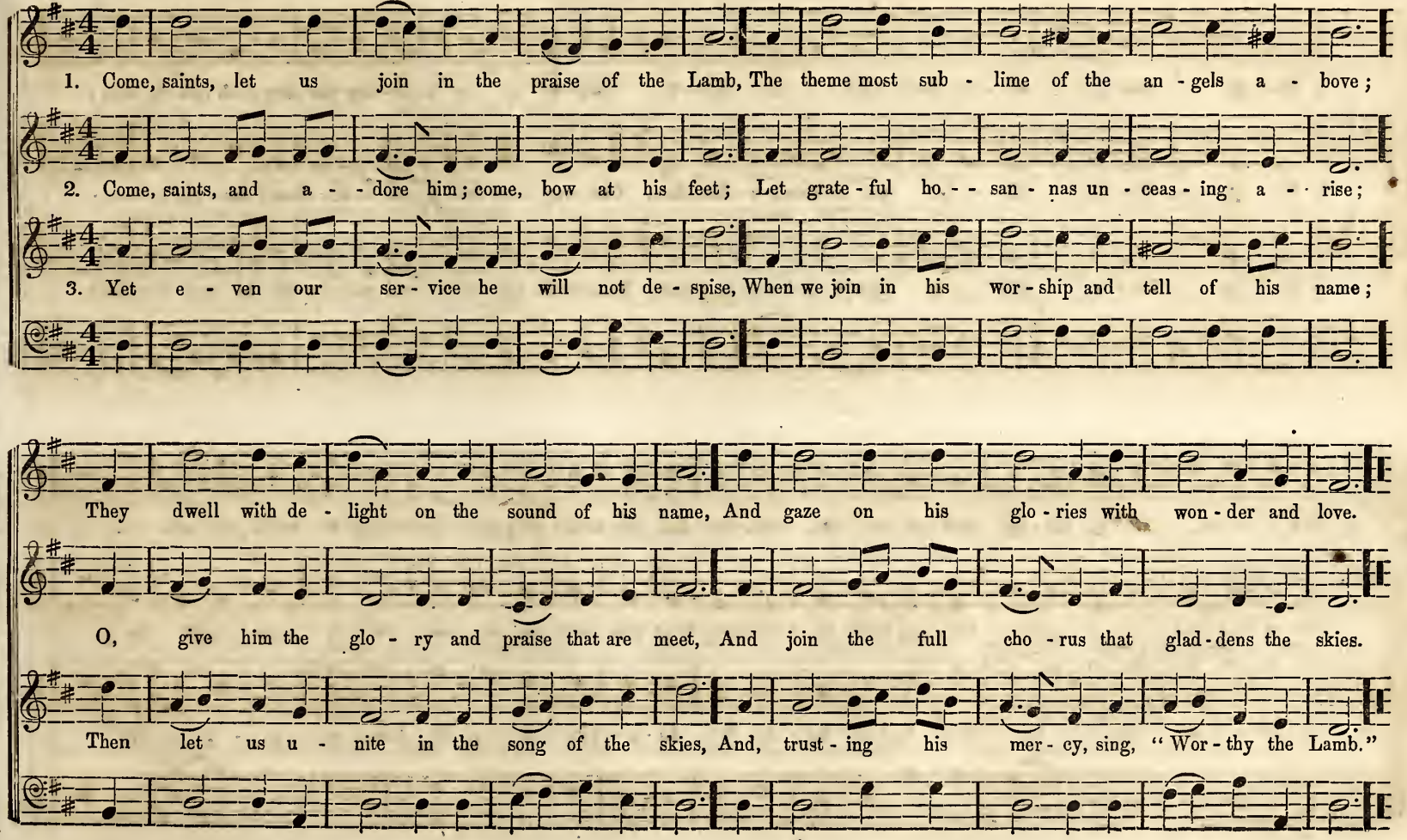
1. Our blest Re-deem-er, ere he breathed His ten-der, last fare-well, A Guide, a Com-fort-er, bequeathed With us to dwell.

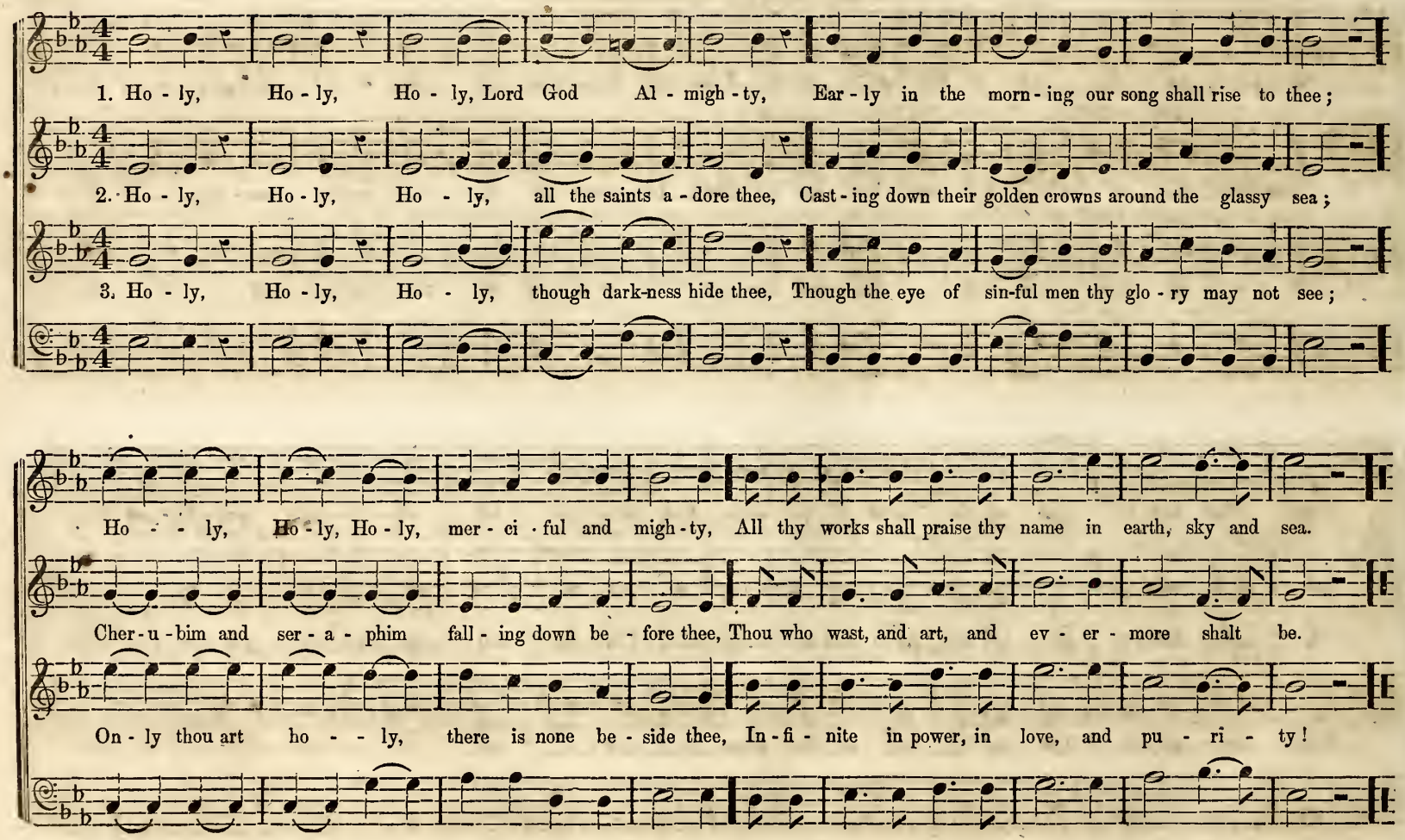
2. He came sweet in-fluence to im-part, A gra-cious, will-ing guest, While he can find one hum-ble heart Where-in to rest.

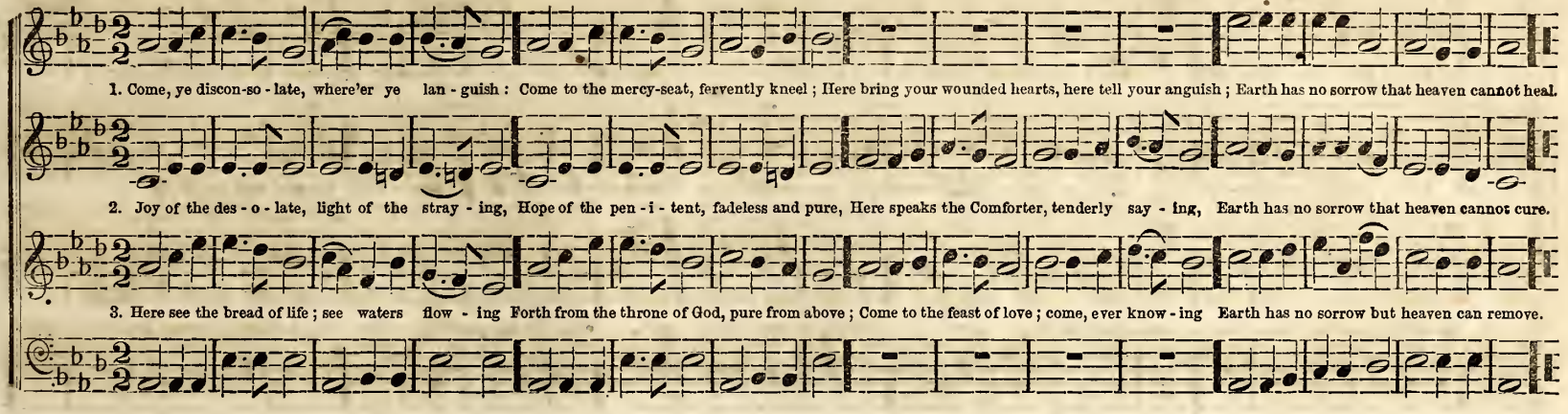
3. Spir-it of pu-ri-ty and grace, Our weakness, pity-ing, see; O, make our hearts thy dwelling-place, And wor-thier thee.


1. O, wor - ship the king, all glo - rious a - bove, And grate - ful - ly sing his won - - der - ful love,
2. Frail chil - dren of dust, and fee - ble as frail, In thee do we trust, nor find thee to fail;
3. O Fa - ther a - bove, how faith - ful thy love! While an - gels de - light to hymn thee a - bove,
Our Shield and De - fend - er, the An - cient of Days, Pa - vil - ioned in splen - dor, and gird - ed with praise.
Thy mer - cies how ten - der! how firm to the end! Our Mak - er, De - fend - er, Re - deem - er, and Friend.
The hum - bler cre - a - tion, though fee - ble their lays, With true ad - o - ra - tion shall lisp to thy praise.

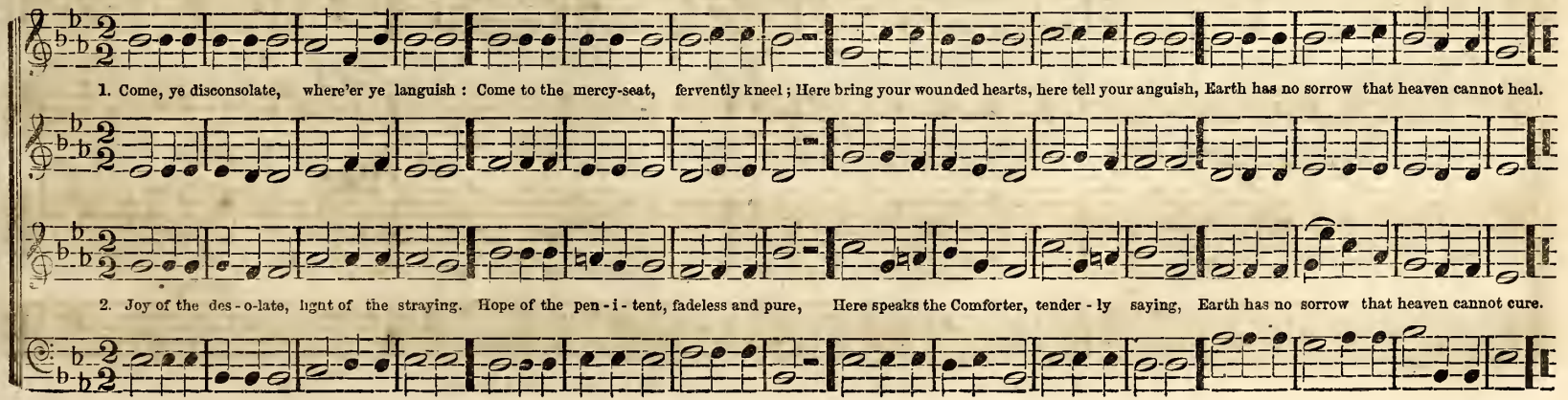

1. Thou art gone to the grave; but we will not de - plore thee, Though sorrows and darkness en - com - pass the tomb;
2. Thou art gone to the grave; we no lon - ger be - hold thee, Nor tread the rough paths of the world by thy side;
3. Thou art gone to the grave; but we will not de - plore thee; Since God was thy Ransom, thy Guardian, thy Guide;
The Saviour has passed through its por - tals be - fore thee, And the lamp of his love is thy guide through the gloom.
He gave thee, he took thee, and he will re - store thee; And death has no sting, since the Saviour hath died.
But the wide arms of mer - cy are spread to en - fold thee, And sin - ners may hope, since the Saviour hath died.


1. Come, saints, let us join in the praise of the Lamb, The theme most sub - lime of the an - gels a - bove;
2. Come, saints, and a - - dore him; come, bow at his feet; Let grate - ful ho - - san - nas un - ceas - ing a - - rise;
3. Yet e - ven our ser - vice he will not de - spise, When we join in his wor - ship and tell of his name;
They dwell with de - light on the sound of his name, And gaze on his glo - ries with won - der and love.
O, give him the glo - ry and praise that are meet, And join the full cho - rus that glad - dens the skies.
Then let us u - nite in the song of the skies, And, trust - ing his mer - cy, sing, "Wor - thy the Lamb."


1. Ho - ly, Ho - ly, Ho - ly, Lord God Al - migh - ty, Ear - ly in the morn - ing our song shall rise to thee;
2. Ho - ly, Ho - ly, Ho - ly, all the saints a - dore thee, Cast - ing down their golden crowns around the glassy sea;
3. Ho - ly, Ho - ly, Ho - ly, though dark-ness hide thee, Though the eye of sin-ful men thy glo - ry may not see;
Ho - ly, Ho - ly, Ho - ly, mer - ci - ful and migh - ty, All thy works shall praise thy name in earth, sky and sea.
Cher - u - bim and ser - a - phim fall - ing down be - fore thee, Thou who wast, and art, and ev - er - more shalt be.
On - ly thou art ho - ly, there is none be - side thee, In - fi - nite in power, in love, and pu - ri - ty!

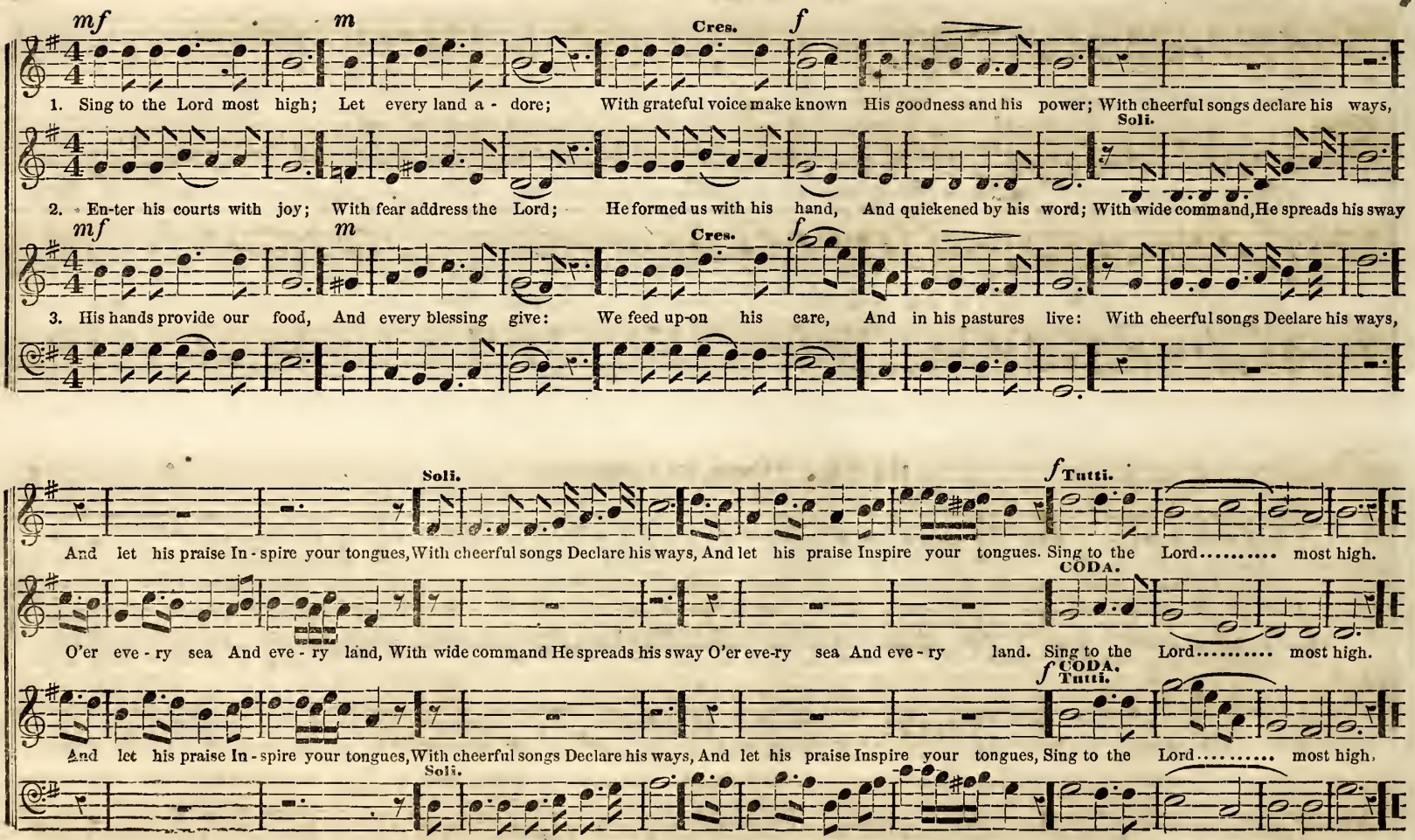


HYMN. "Come, ye disconsolate." †

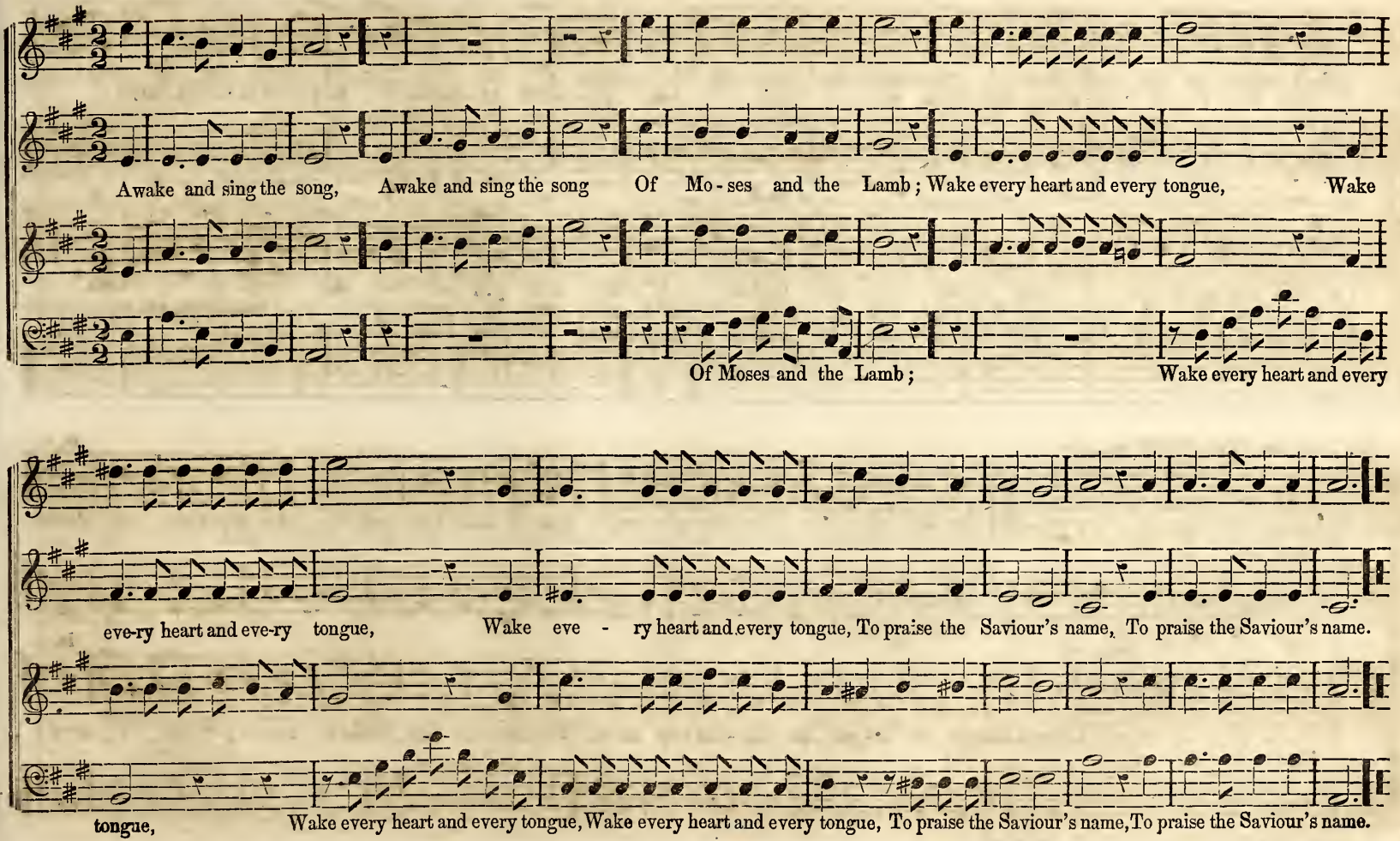


KEYSER. H. M. PECULIAR.*

Arranged from MERCADANTE,
By B. F. EDMANDS.

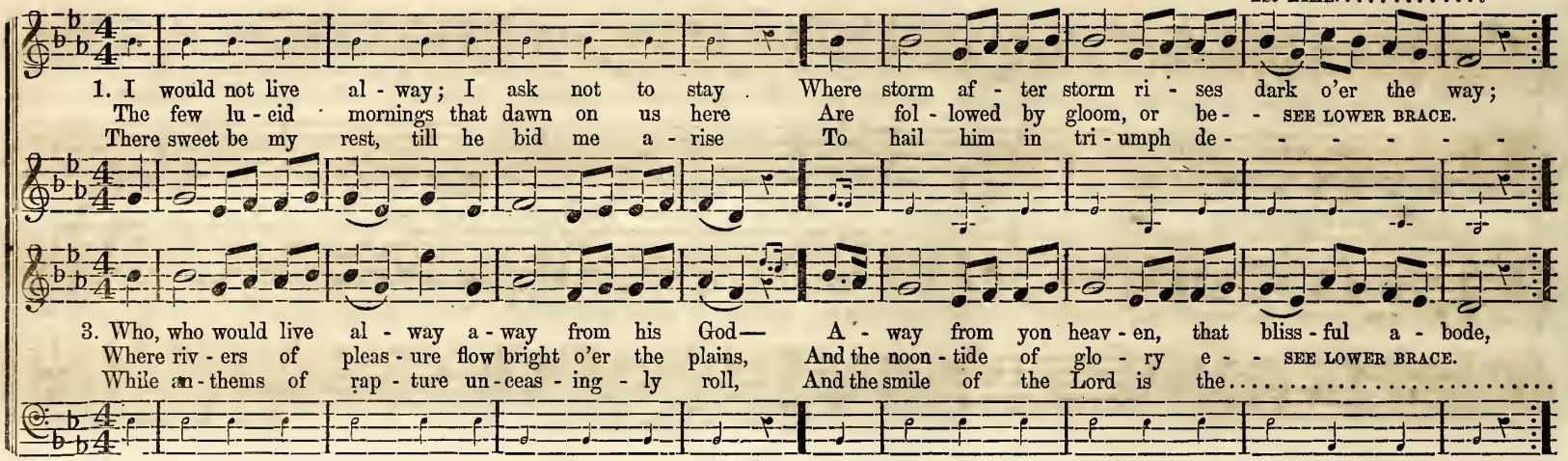


* Adapted for a hymn which has one line proper for a Coda to each stanza.

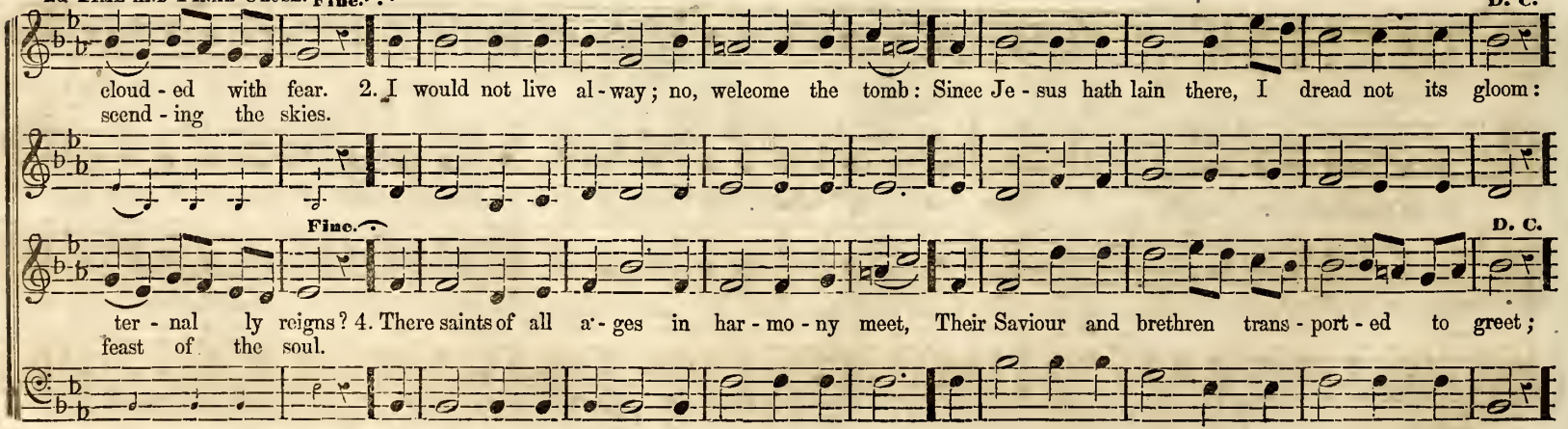

Awake and sing the song, Awake and sing the song Of Mo-ses and the Lamb; Wake every heart and every tongue, Wake
Of Moses and the Lamb; Wake every heart and every
eve-ry heart and eve-ry tongue, Wake eve - ry heart and every tongue, To praise the Saviour's name, To praise the Saviour's name.
tongue, Wake every heart and every tongue, Wake every heart and every tongue, To praise the Saviour's name, To praise the Saviour's name.

HYMN. "I would not live alway."

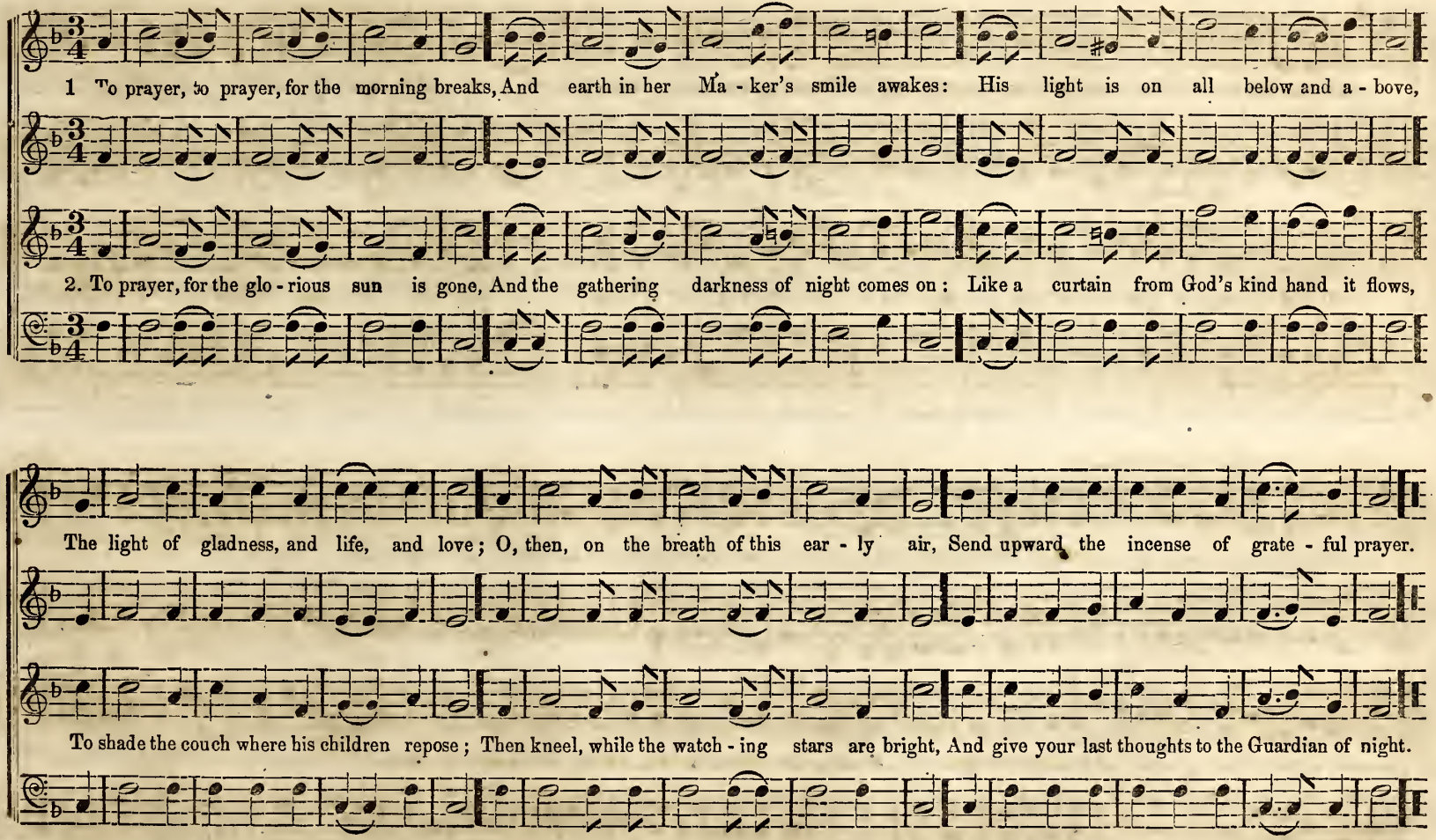
1st Time.....



2d Time and Final Close. Fine. D. C.

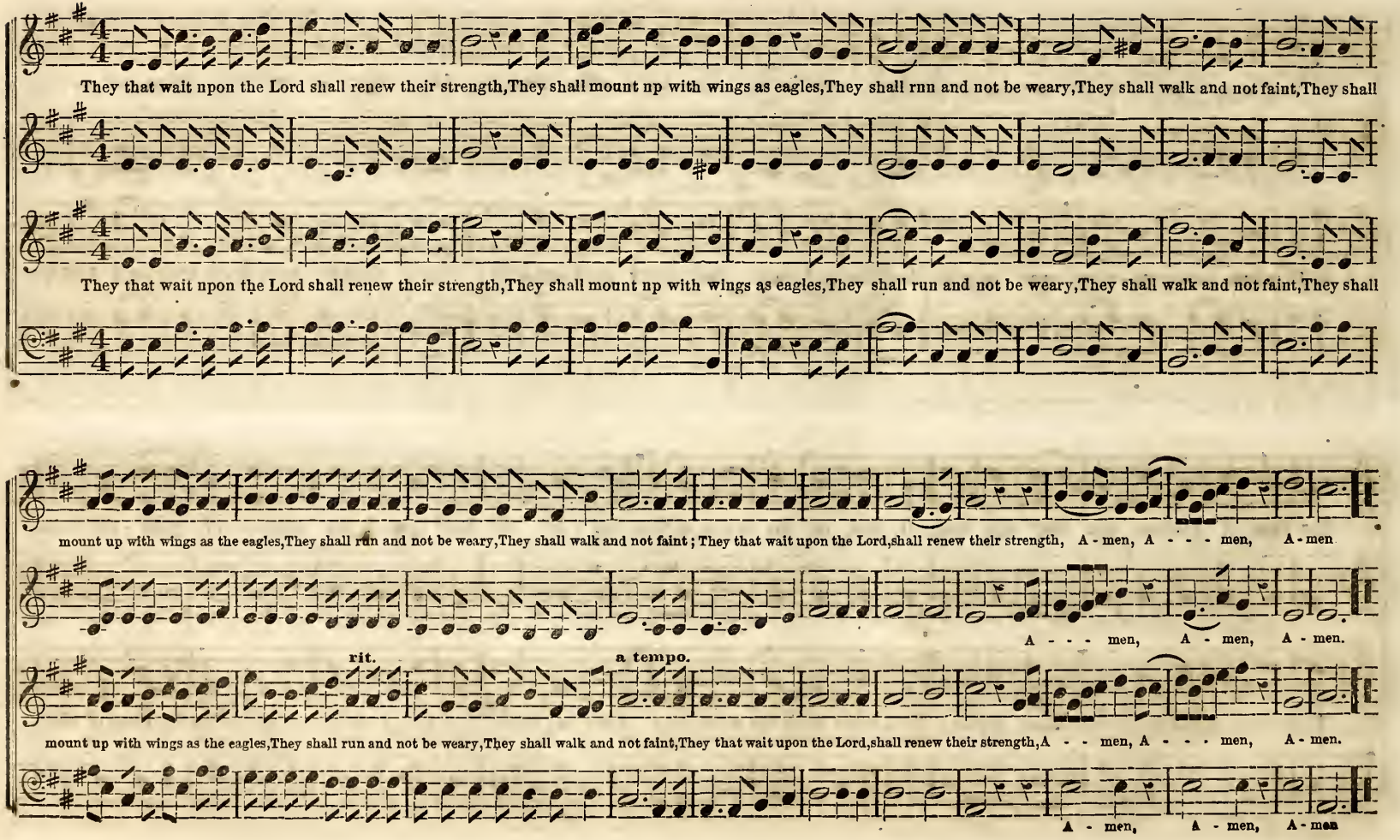


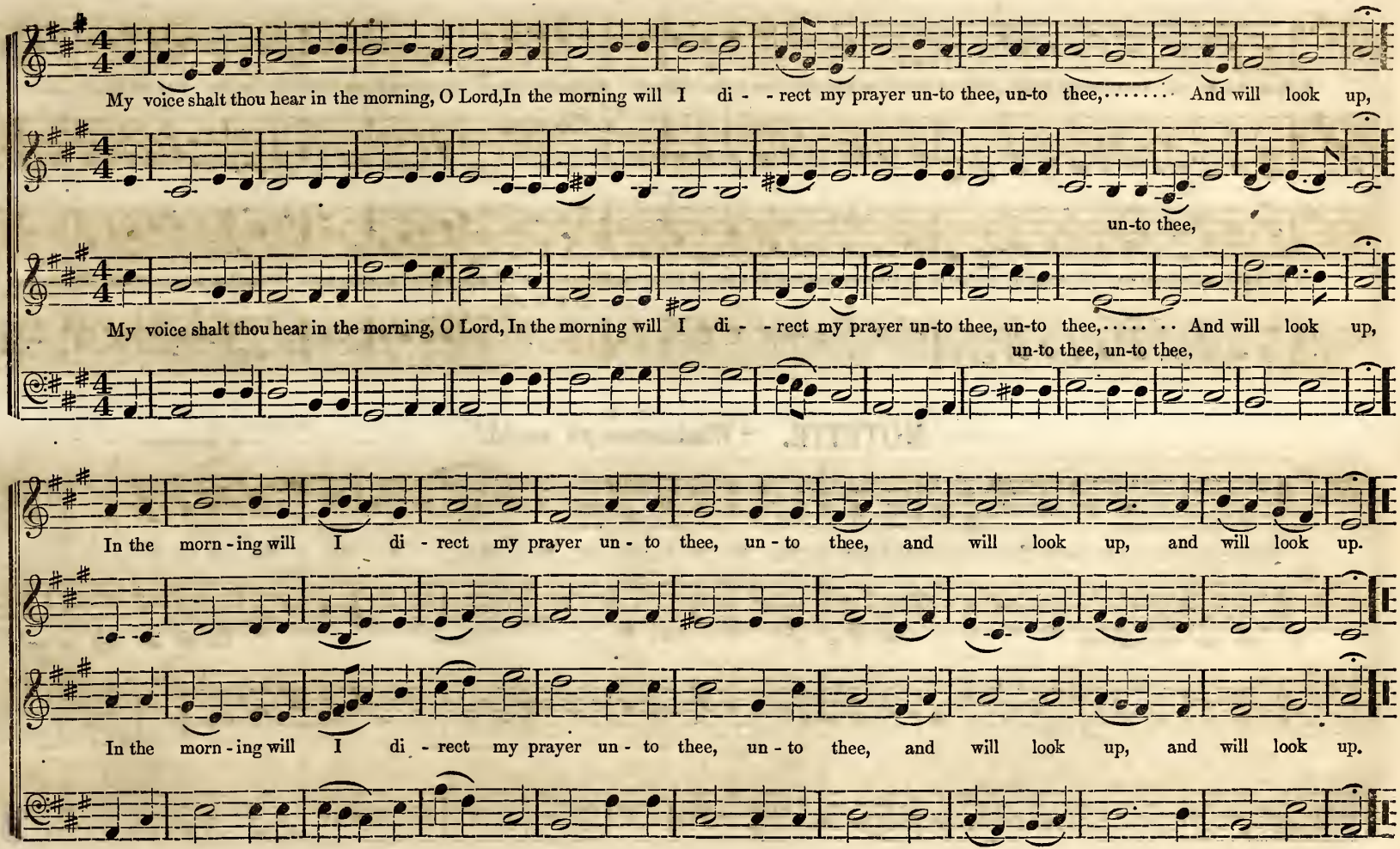
Note. Sing the small notes at the P Capo only.


1 To prayer, to prayer, for the morning breaks, And earth in her Ma - ker's smile awakes: His light is on all below and a - bove,
2. To prayer, for the glo - rious sun is gone, And the gathering darkness of night comes on: Like a curtain from God's kind hand it flows,
The light of gladness, and life, and love; O, then, on the breath of this ear - ly air, Send upward the incense of grate - ful prayer.
To shade the couch where his children repose; Then kneel, while the watch - ing stars are bright, And give your last thoughts to the Guardian of night.

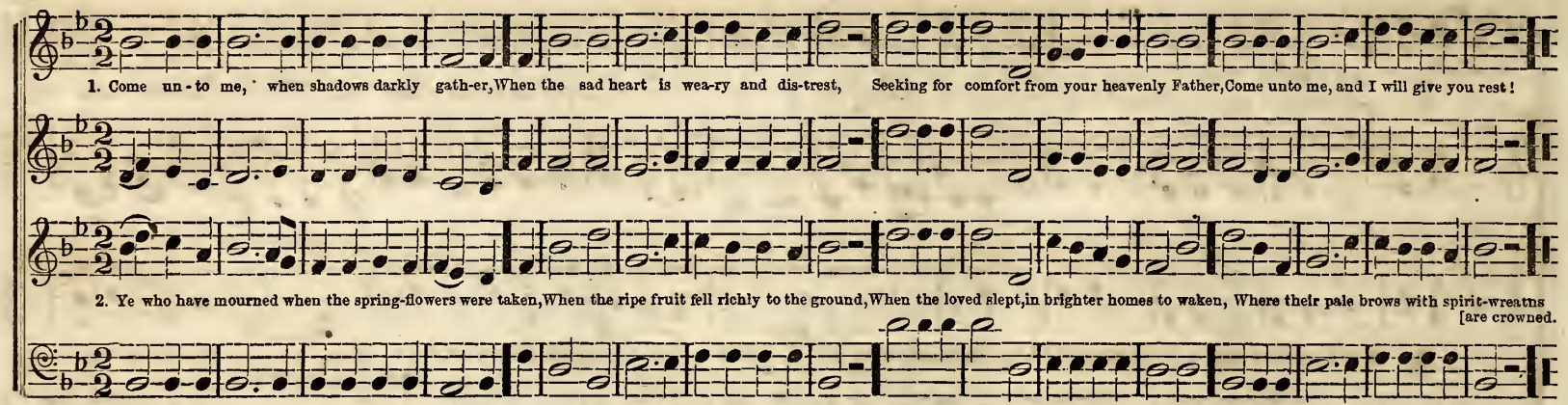
MOTET. "They that wait upon the Lord."

E. HAMILTON



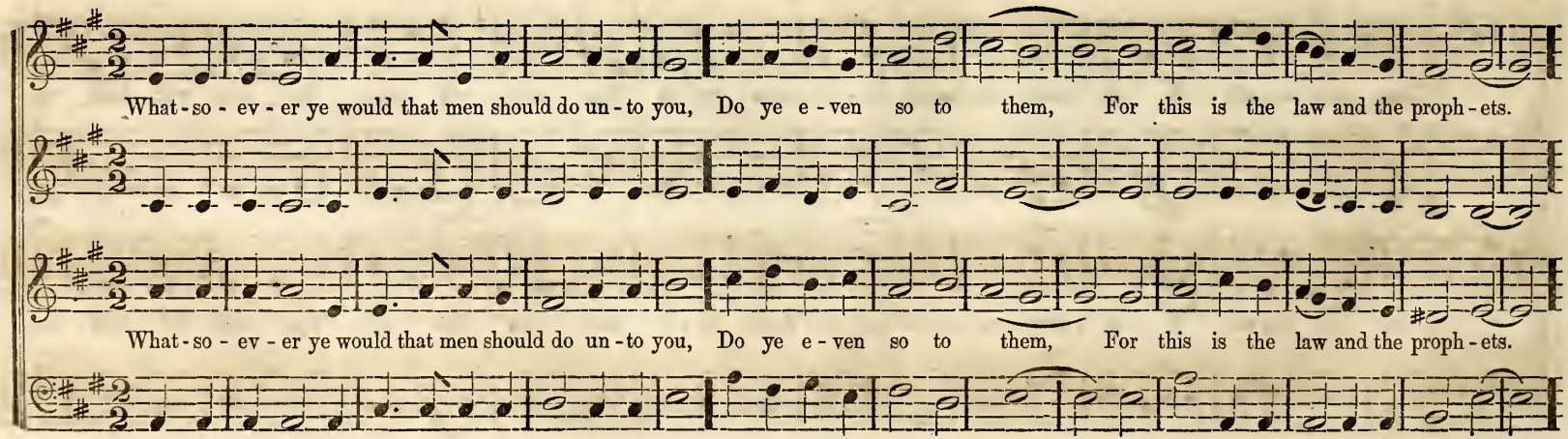

My voice shalt thou hear in the morning, O Lord, In the morning will I di - - rect my prayer un-to thee, un-to thee, And will look up,
un-to thee,
My voice shalt thou hear in the morning, O Lord, In the morning will I di - - rect my prayer un-to thee, un-to thee, And will look up,
un-to thee, un-to thee,
In the morn - ing will I di - rect my prayer un - to thee, un - to thee, and will look up, and will look up.
In the morn - ing will I di - rect my prayer un - to thee, un - to thee, and will look up, and will look up.

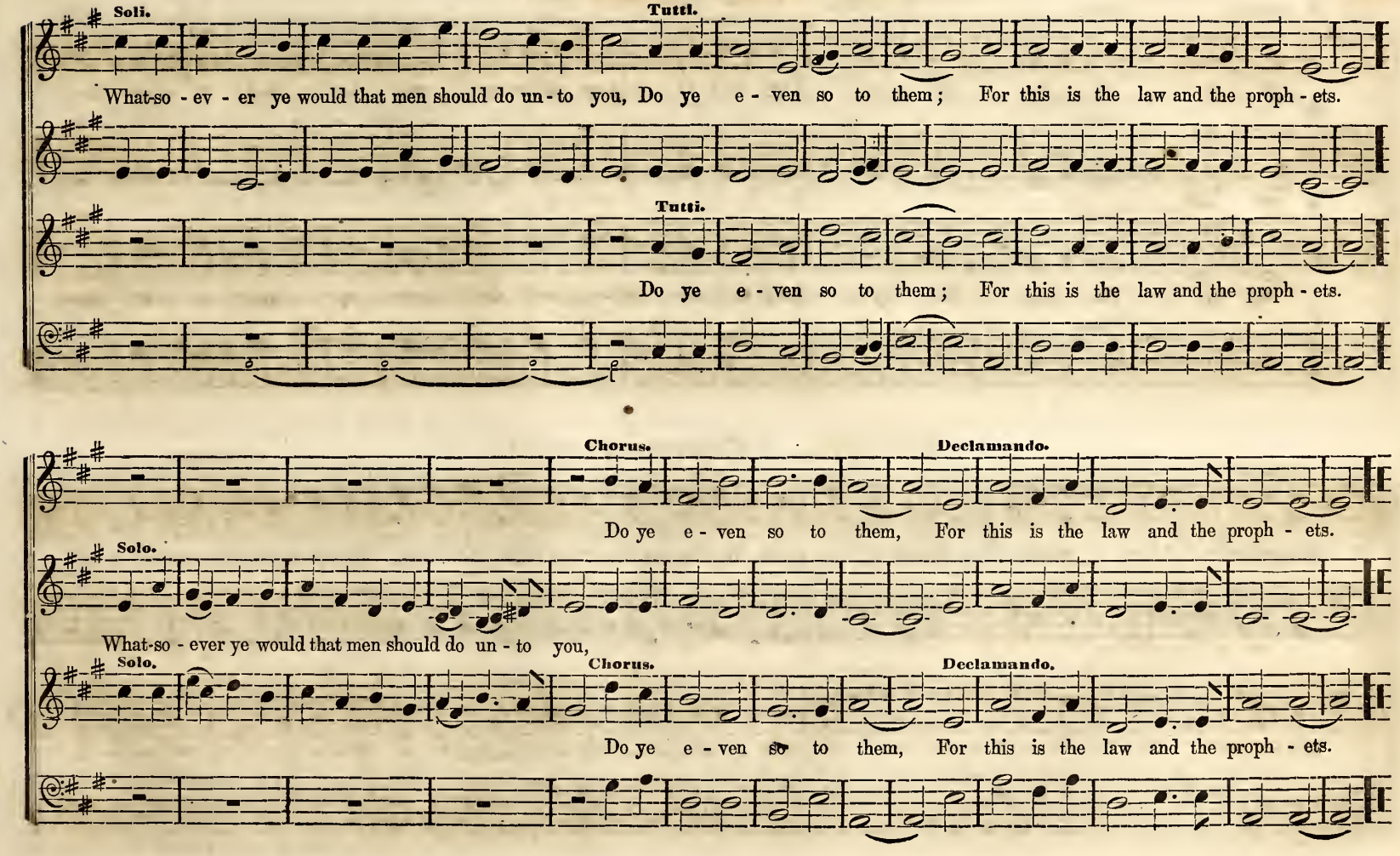
HYMN. "Come unto me."



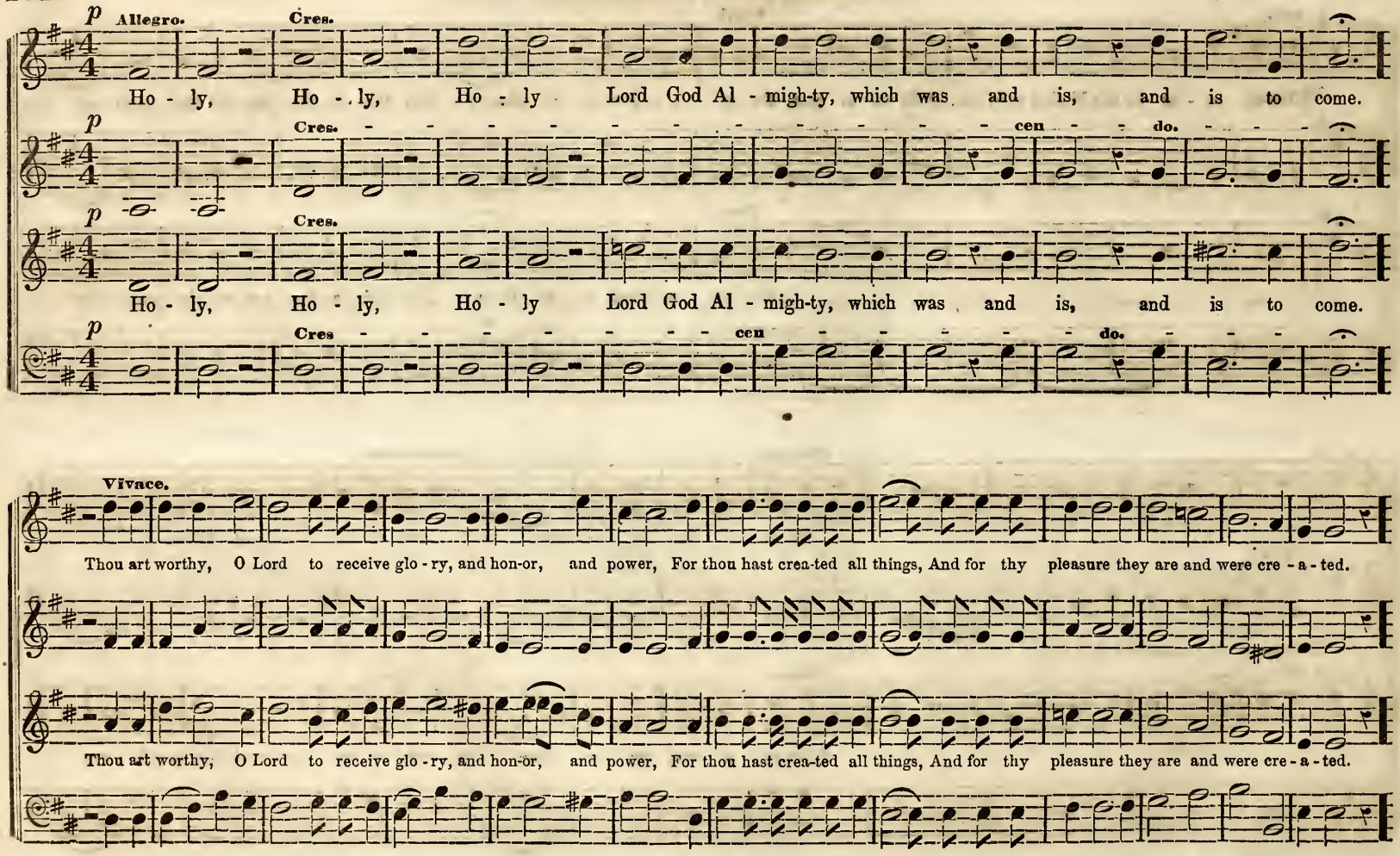
MOTETTE. "Whatsoever ye would."

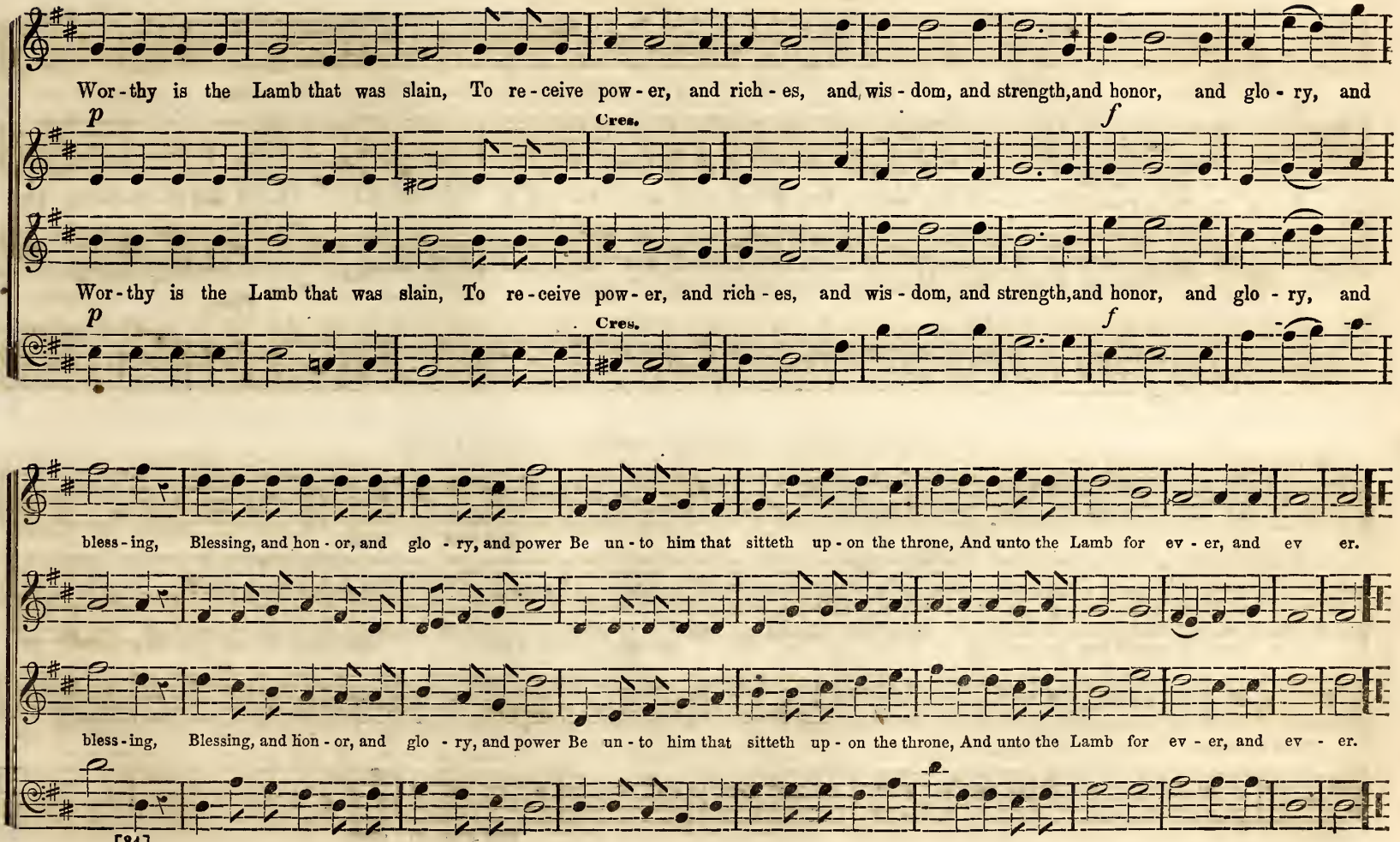
E. HAMILTON.



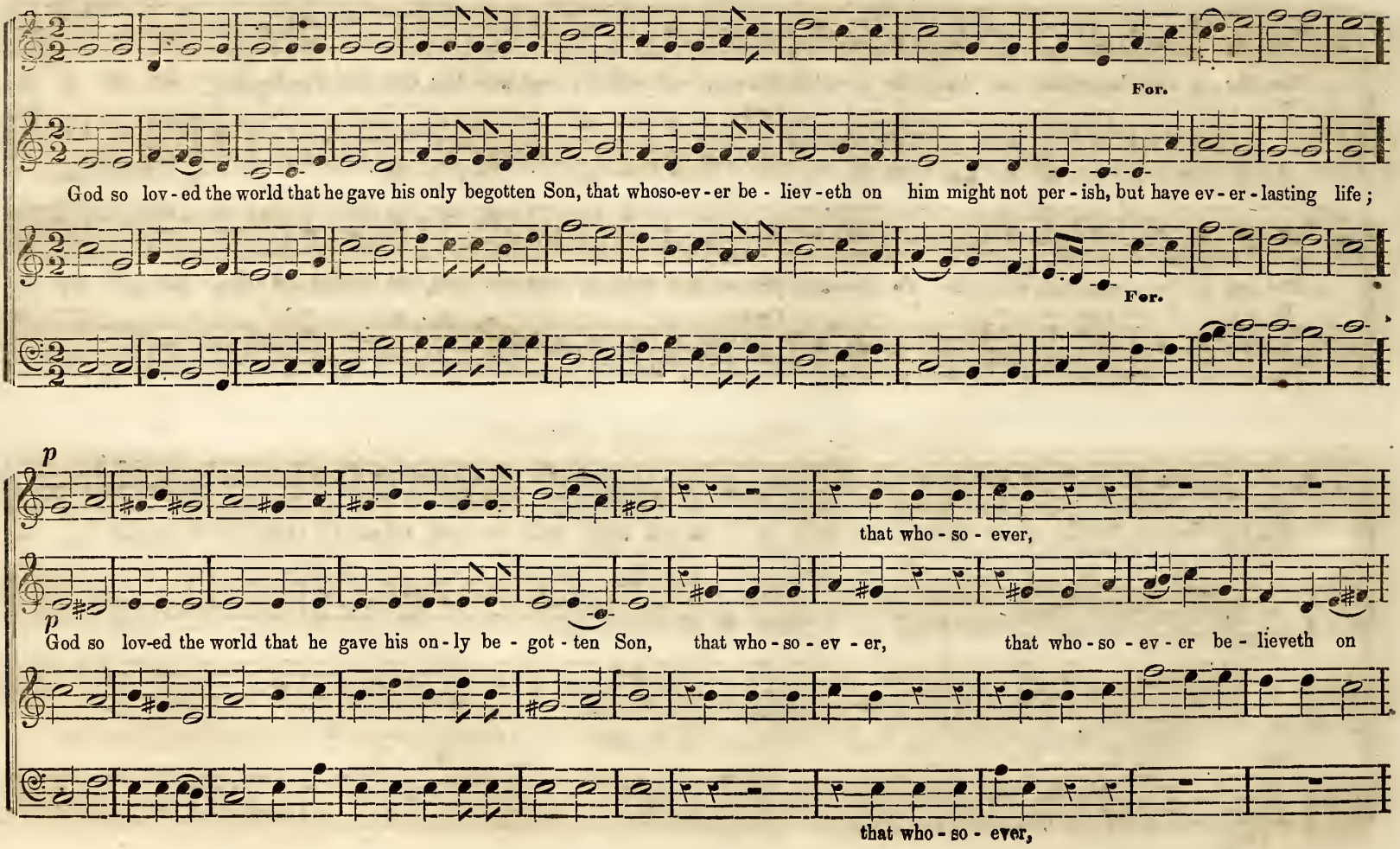

Soli.
Tutti.
What-so - ev - er ye would that men should do un - to you, Do ye e - ven so to them; For this is the law and the proph - ets.
Tutti.
Do ye e - ven so to them; For this is the law and the proph - ets.
Chorus.
Declamando.
Do ye e - ven so to them, For this is the law and the proph - ets.
Solo.
What-so - ever ye would that men should do un - to you,
Solo.
Chorus.
Declamando.
Do ye e - ven so to them, For this is the law and the proph - ets.

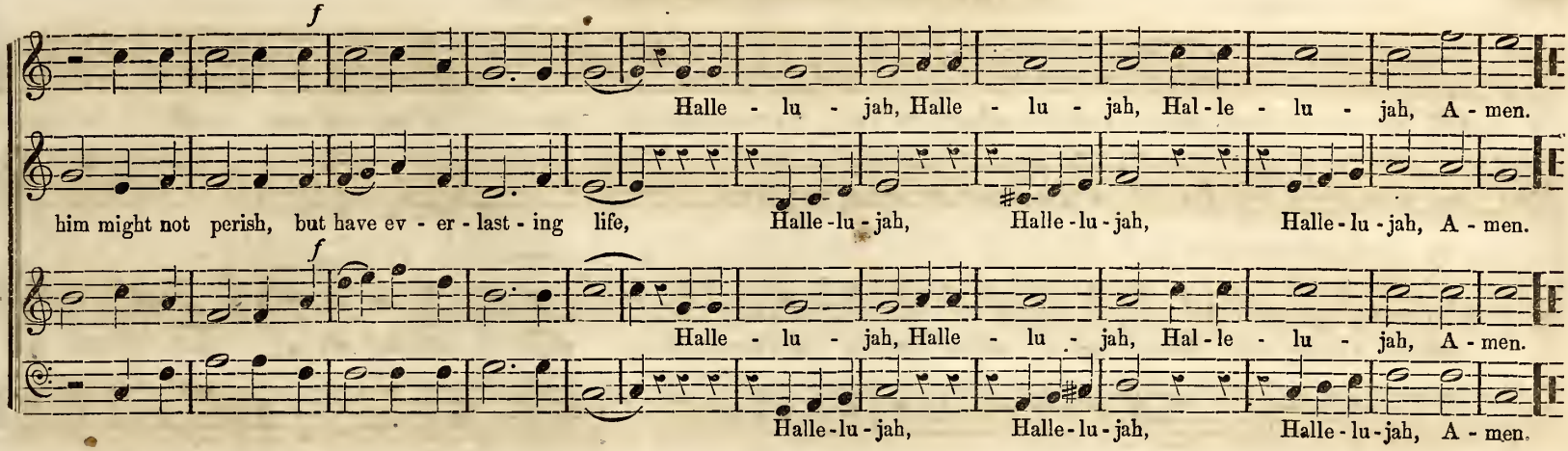
CHORUS. "Holy, Holy, Holy."



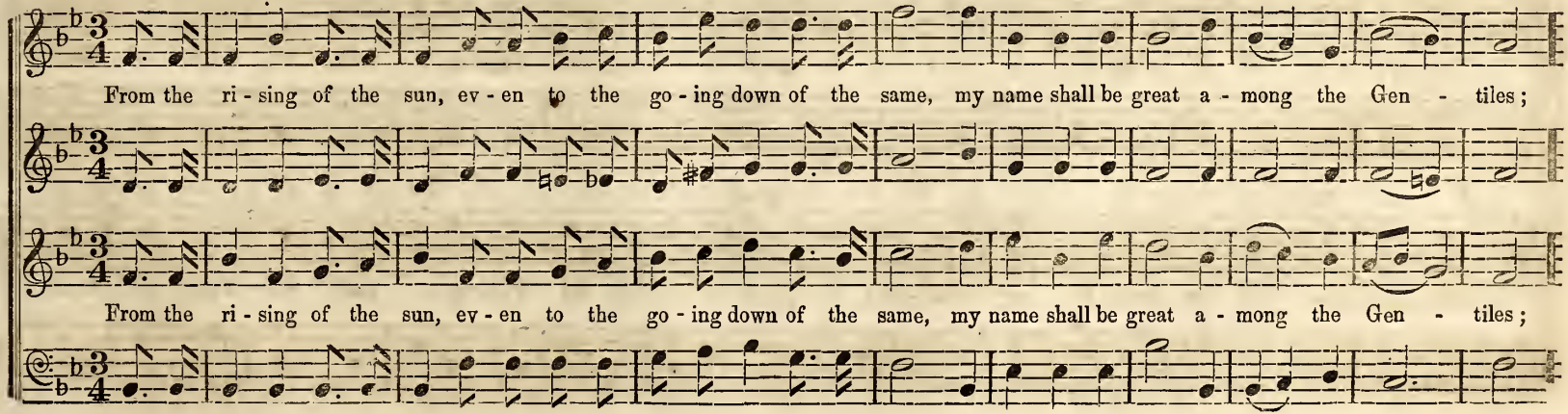

Wor - thy is the Lamb that was slain, To re - ceive pow - er, and rich - es, and wis - dom, and strength, and honor, and glo - ry, and
p
Cres.
f
Wor - thy is the Lamb that was slain, To re - ceive pow - er, and rich - es, and wis - dom, and strength, and honor, and glo - ry, and
p
Cres.
f
bless - ing, Blessing, and hon - or, and glo - ry, and power Be un - to him that sitteth up - on the throne, And unto the Lamb for ev - er, and ev er.
bless - ing, Blessing, and hon - or, and glo - ry, and power Be un - to him that sitteth up - on the throne, And unto the Lamb for ev - er, and ev - er.

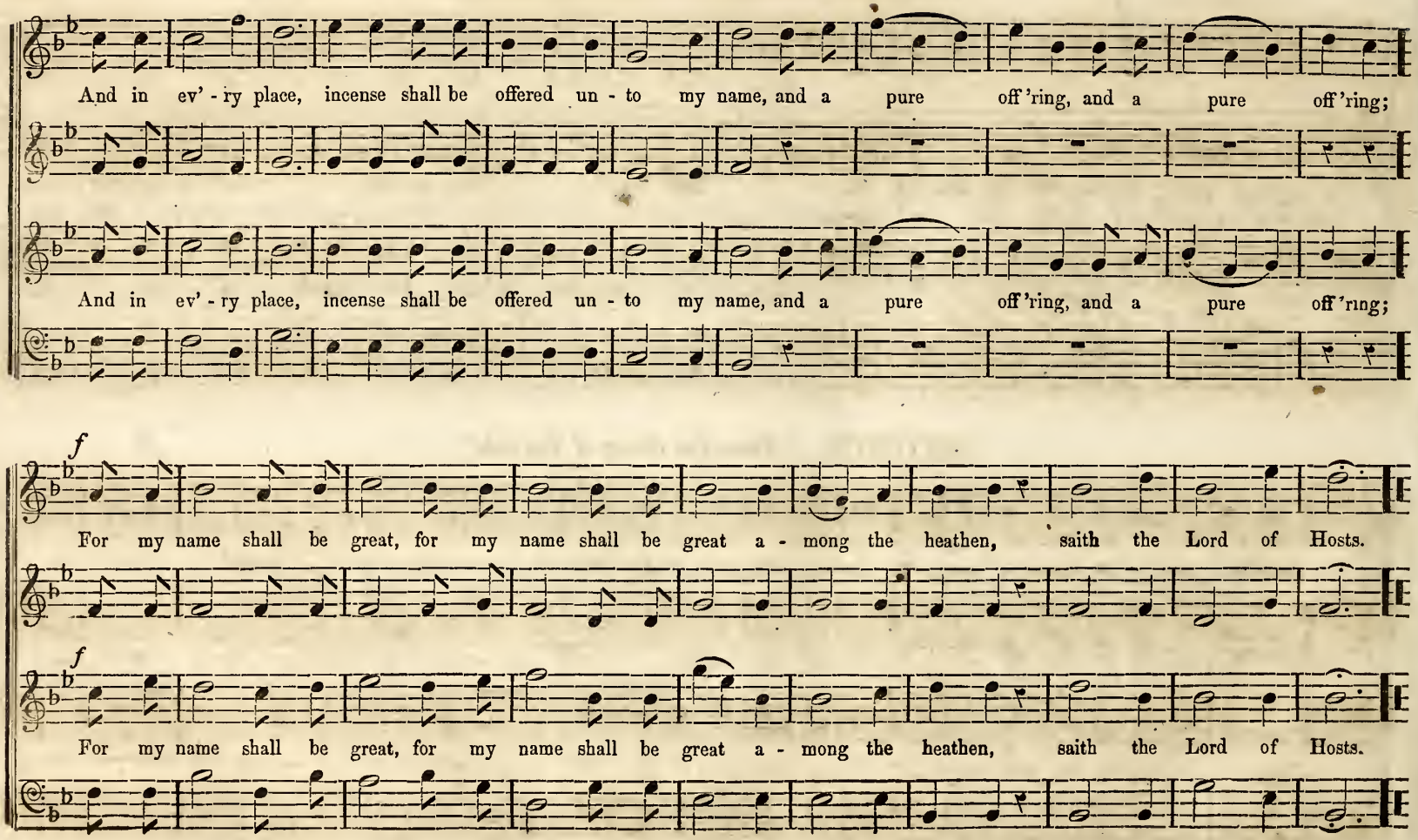
MOTETTE. "God so loved the world."

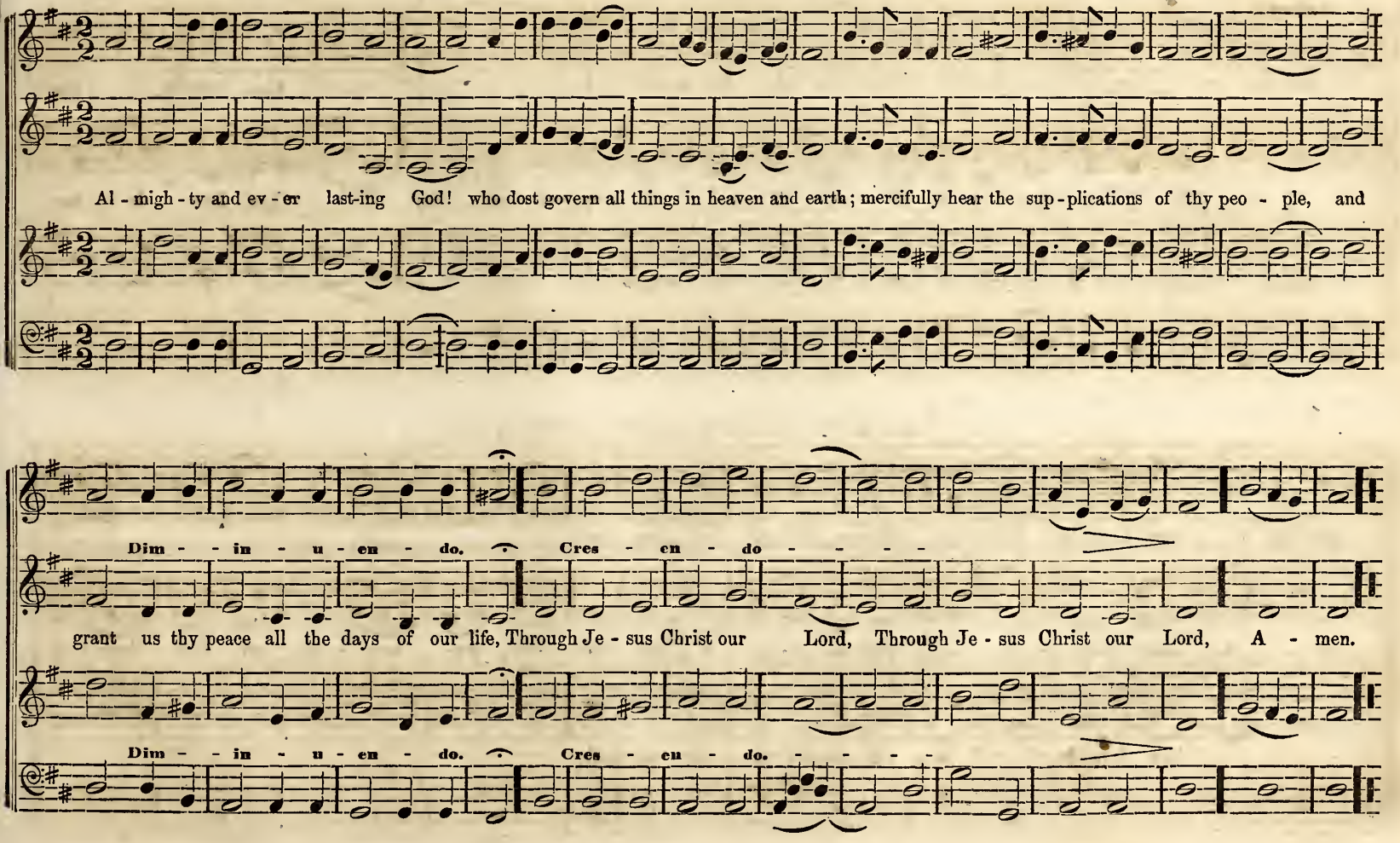




SENTENCE. "From the rising of the sun." *

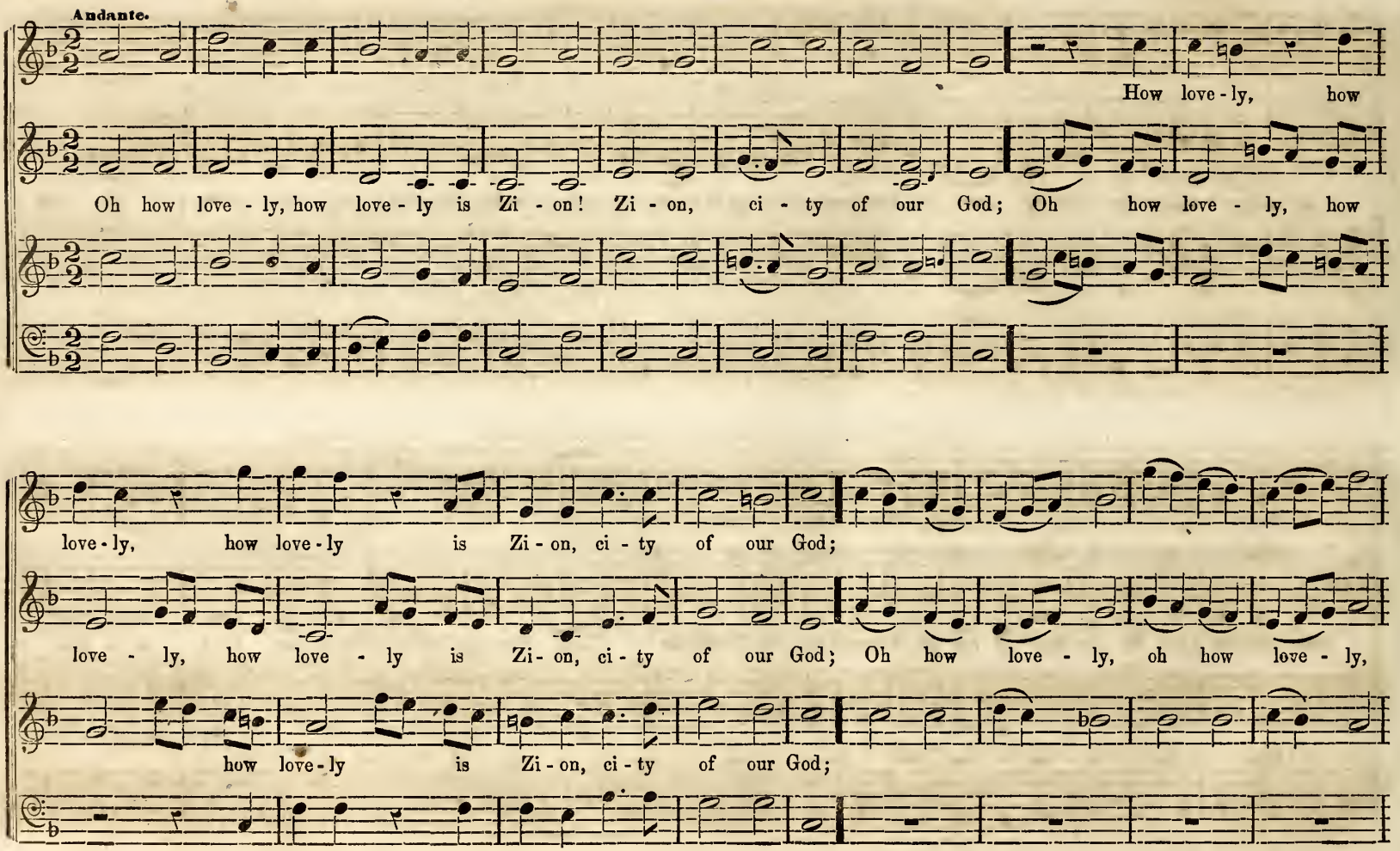


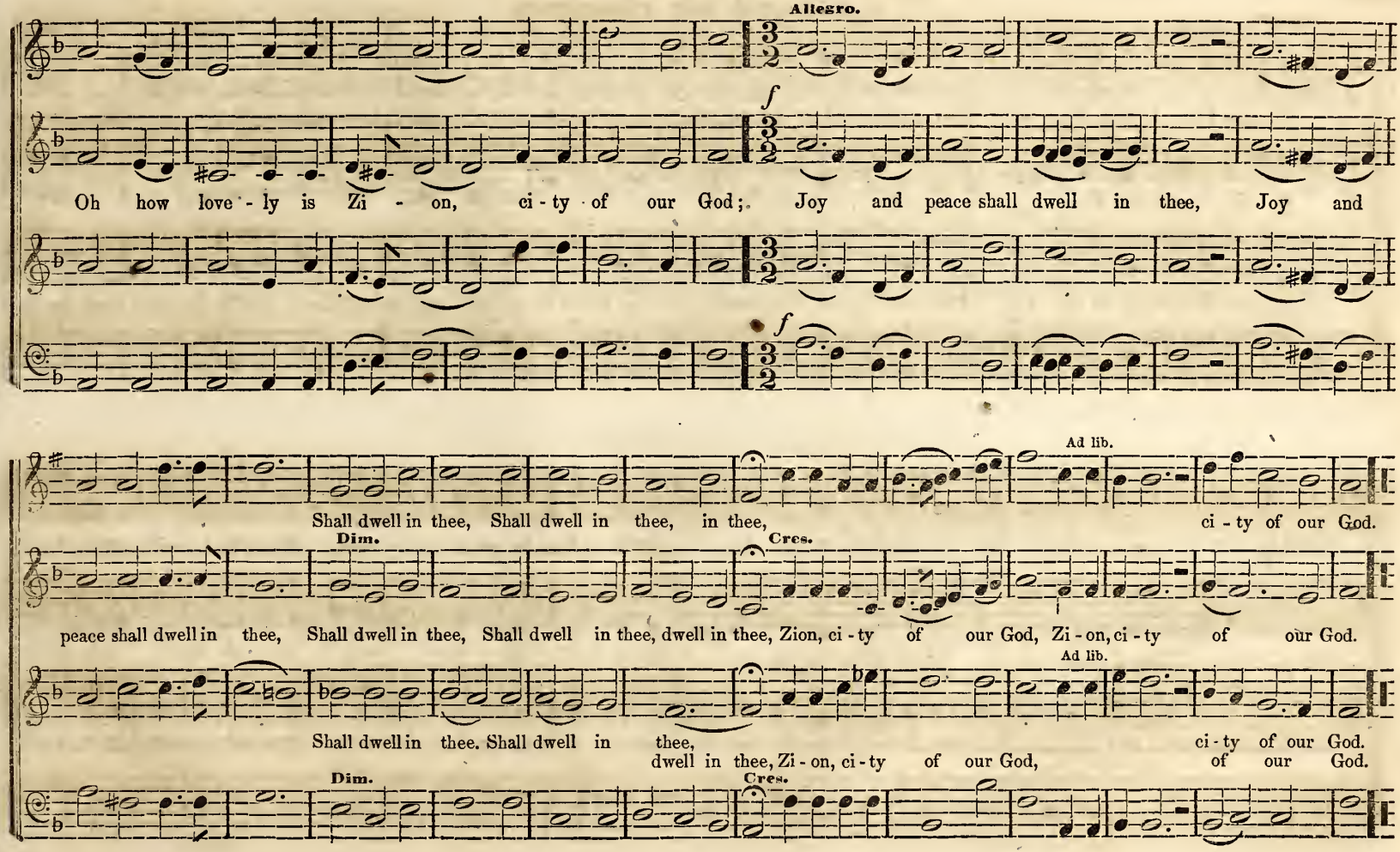

And in ev' - ry place, incense shall be offered un - to my name, and a pure off'ring, and a pure off'ring;
And in ev' - ry place, incense shall be offered un - to my name, and a pure off'ring, and a pure off'ring;
f
For my name shall be great, for my name shall be great a - mong the heathen, saith the Lord of Hosts.
f
For my name shall be great, for my name shall be great a - mong the heathen, saith the Lord of Hosts.


Al - migh - ty and ev - er last-ing God! who dost govern all things in heaven and earth; mercifully hear the sup - plications of thy peo - ple, and
Dim - - in - u - en - do.
Cres - cen - do - - - - -
grant us thy peace all the days of our life, Through Je - sus Christ our Lord, Through Je - sus Christ our Lord, A - men.
Dim - - in - u - en - do.
Cres - cen - do. - - - -

QUARTETTE. "Oh how lovely is Zion!"

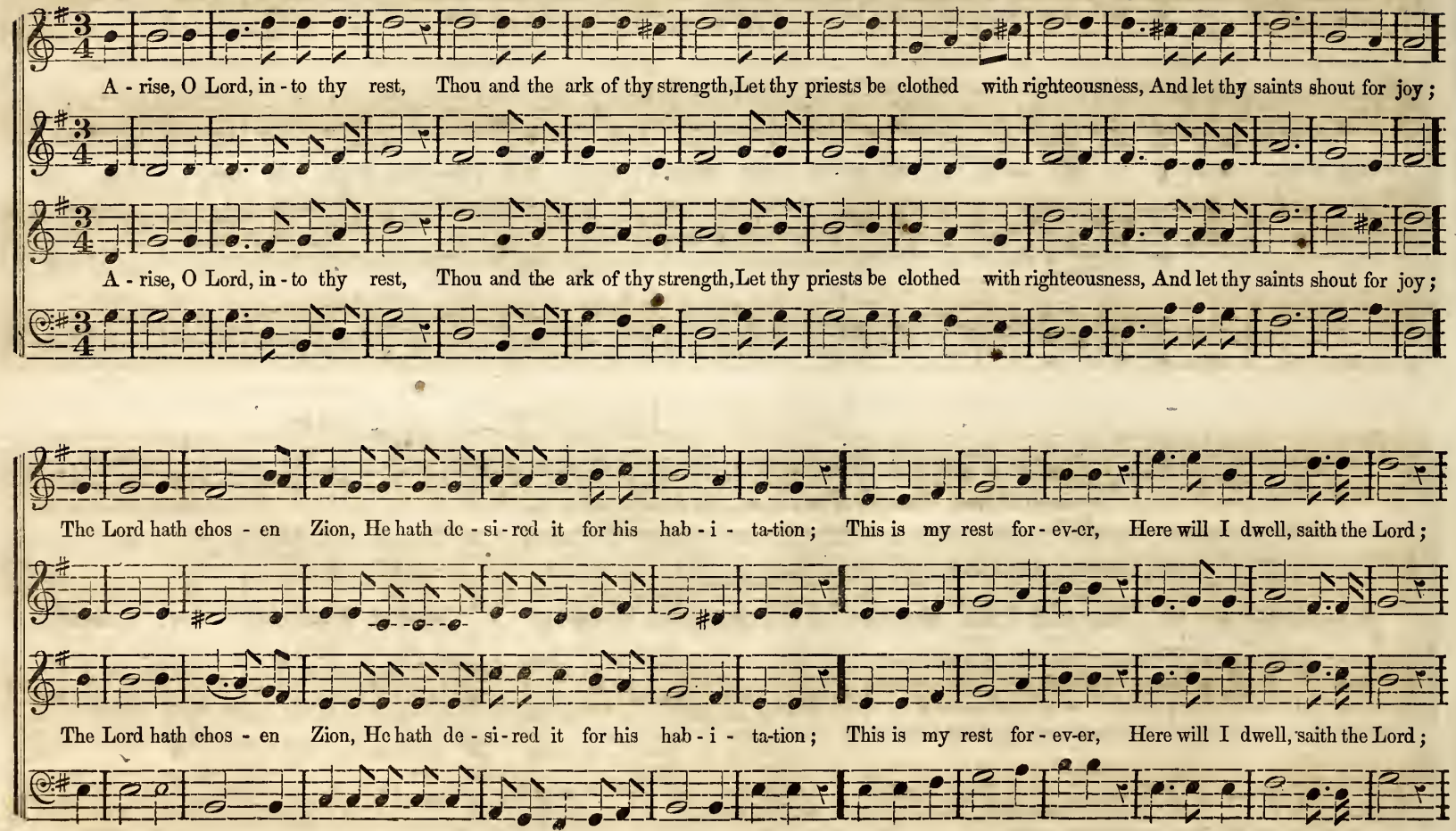
E. HAMILTON.

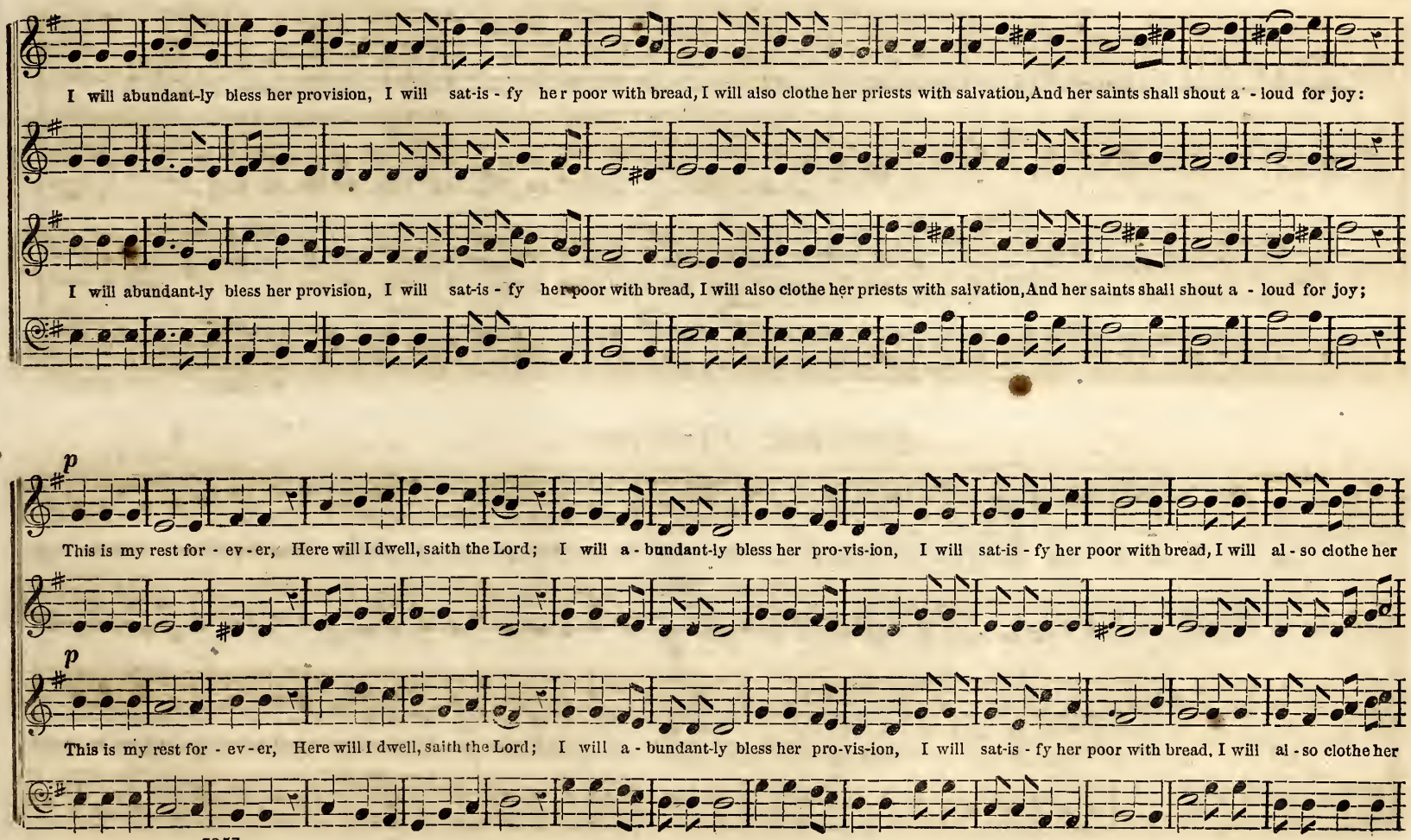



Allegro.
f
Oh how love - ly is Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and
f
Ad lib.
Shall dwell in thee, Shall dwell in thee, in thee, ci - ty of our God.
Dim.
Cres.
peace shall dwell in thee, Shall dwell in thee, Shall dwell in thee, dwell in thee, Zion, ci - ty of our God, Zi - on, ci - ty of our God.
Ad lib.
Shall dwell in thee. Shall dwell in thee, ci - ty of our God.
dwell in thee, Zi - on, ci - ty of our God, of our God.
Dim.
Cres.

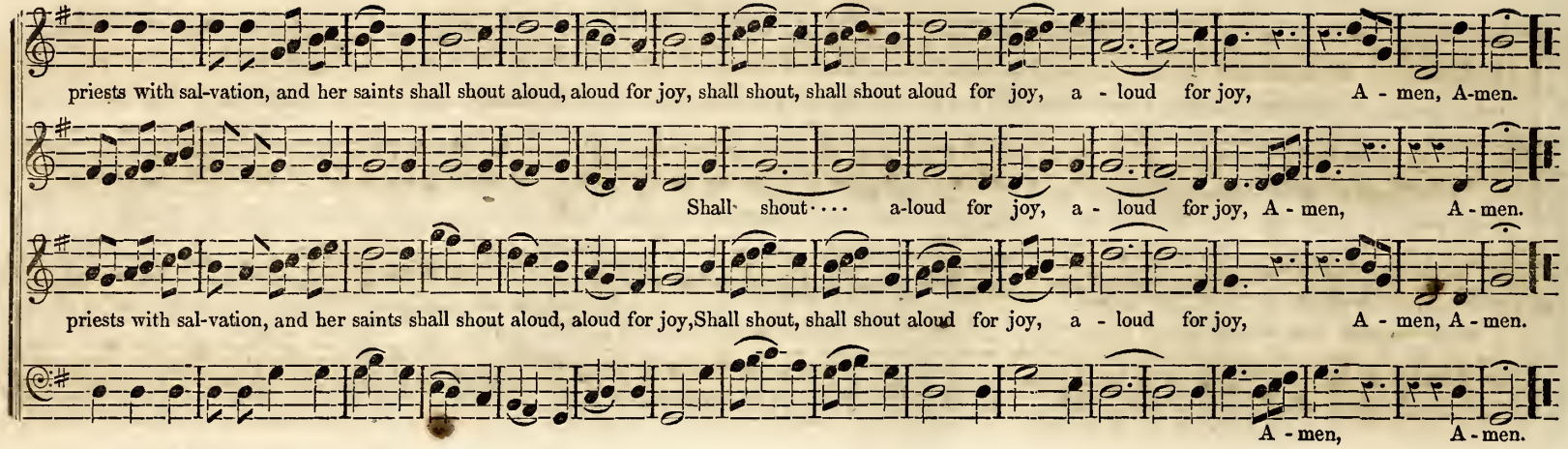
ANTHEM. "Arise, O Lord, into thy rest."

SUITABLE FOR DEDICATION.

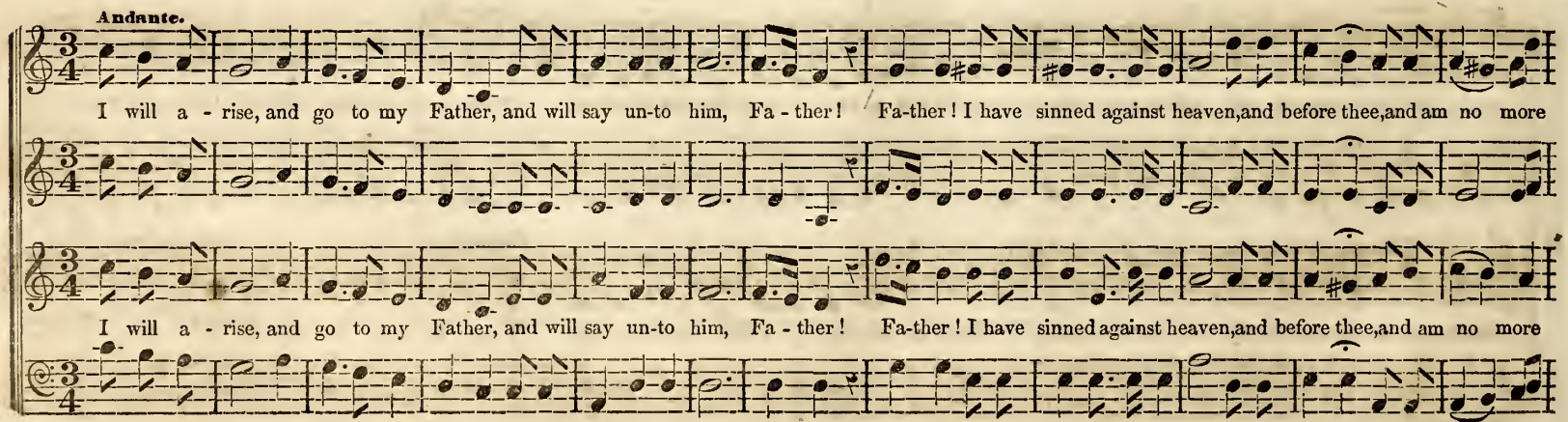


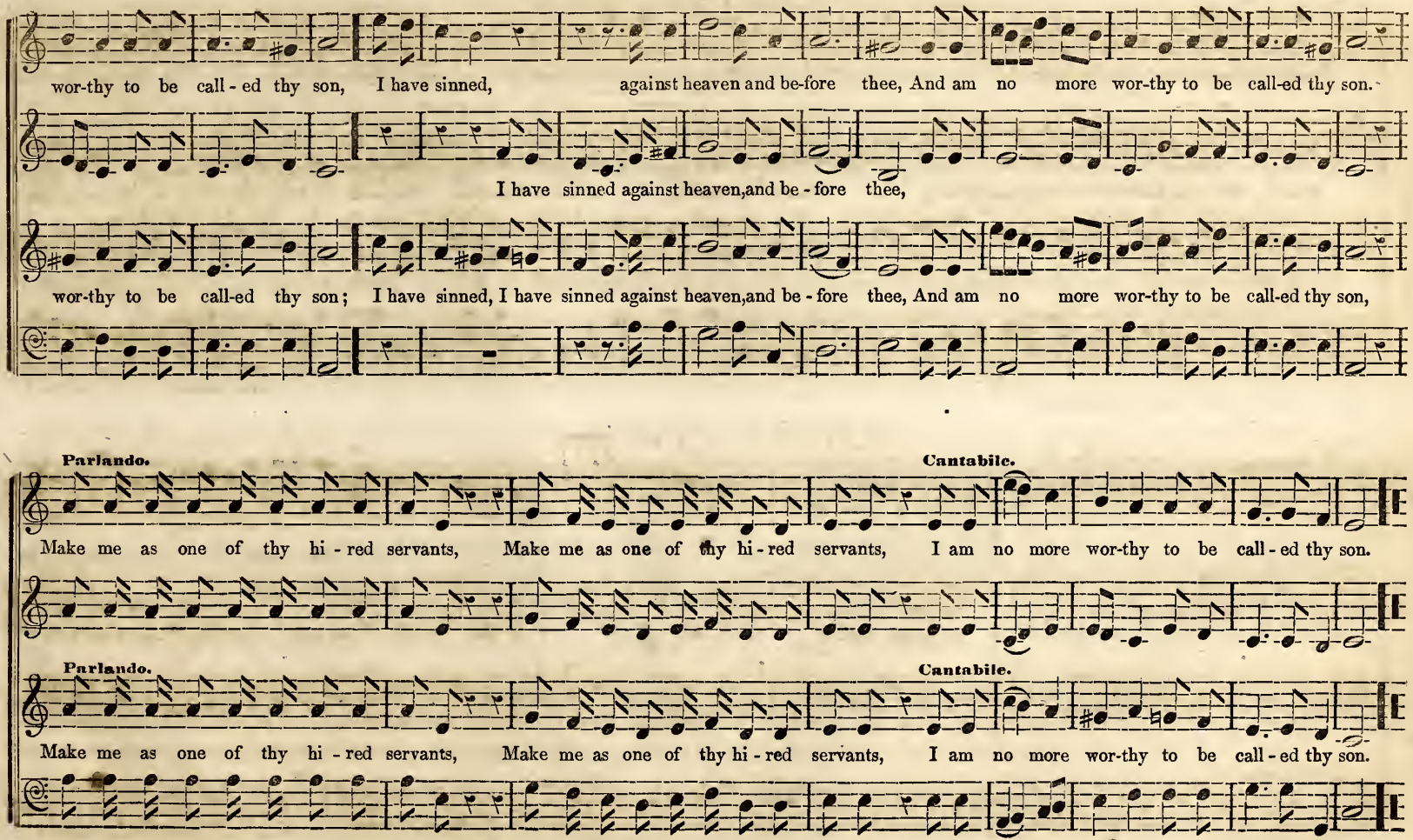

I will abundant-ly bless her provision, I will sat-is - fy her poor with bread, I will also clothe her priests with salvation, And her saints shall shout a - loud for joy:
I will abundant-ly bless her provision, I will sat-is - fy her poor with bread, I will also clothe her priests with salvation, And her saints shall shout a - loud for joy;
p
This is my rest for - ev - er, Here will I dwell, saith the Lord; I will a - bundant-ly bless her pro-vis-ion, I will sat-is - fy her poor with bread, I will al - so clothe her
p
This is my rest for - ev - er, Here will I dwell, saith the Lord; I will a - bundant-ly bless her pro-vis-ion, I will sat-is - fy her poor with bread, I will al - so clothe her

ANTHEM. (Concluded.)

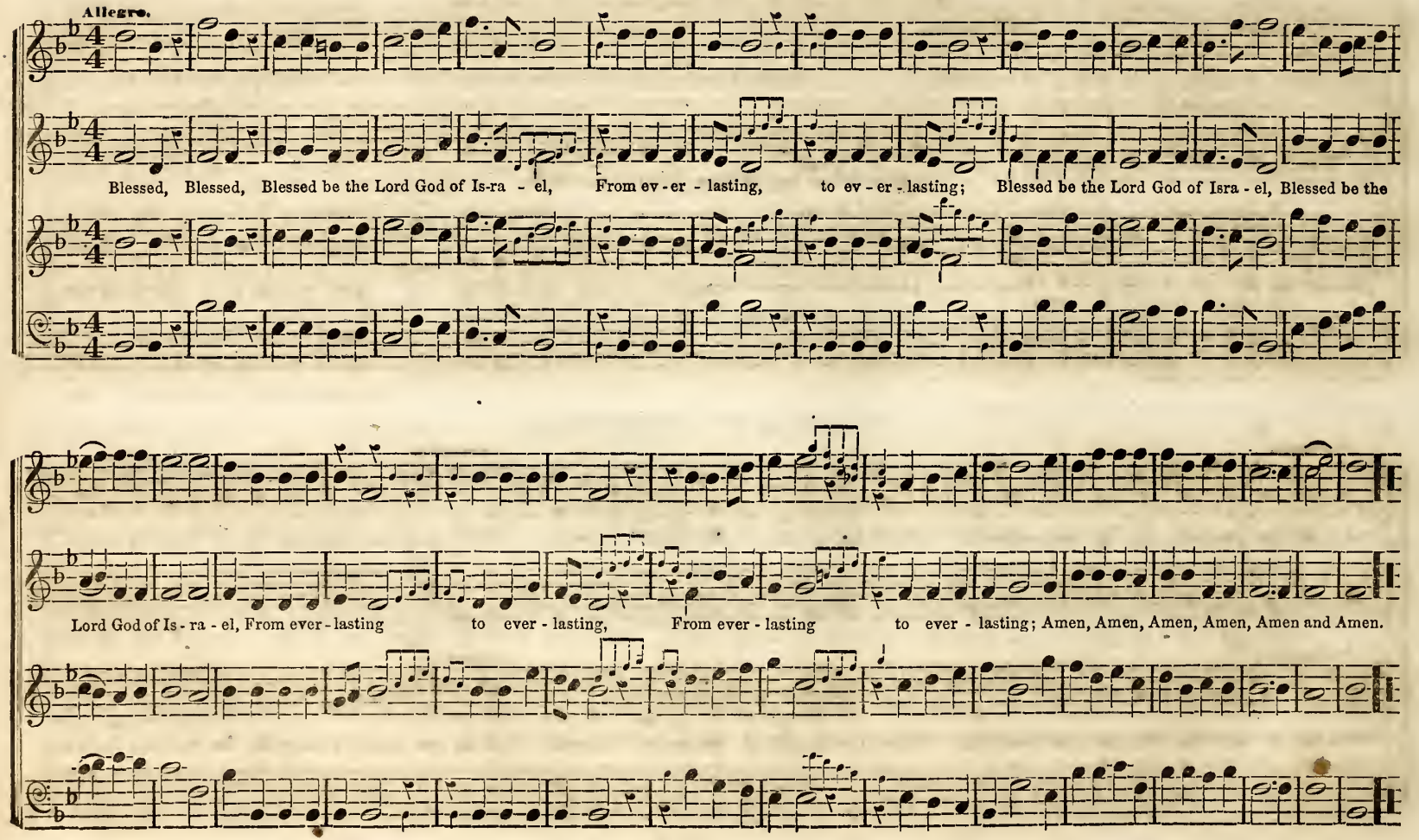


SENTENCE. "I will arise." *

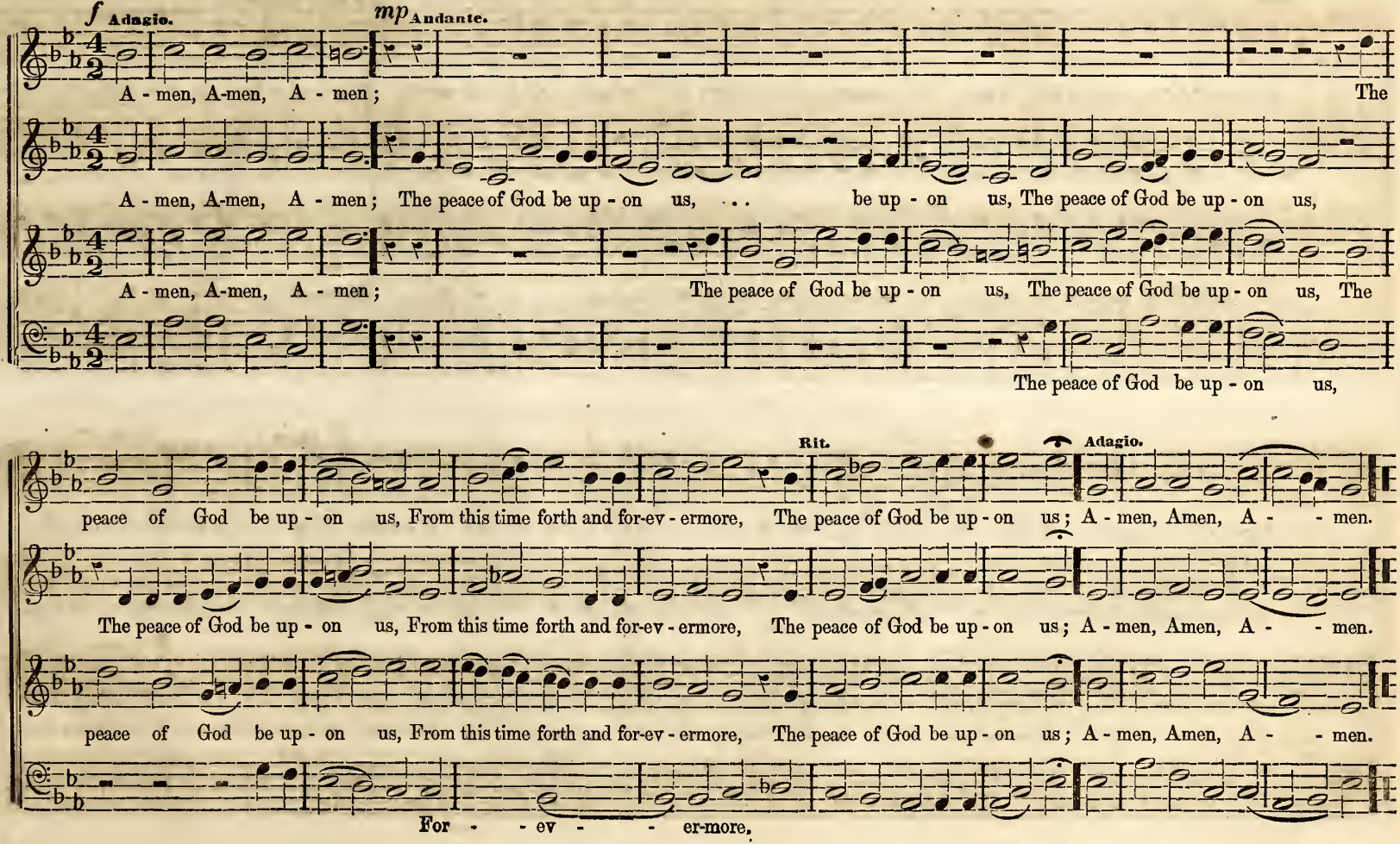



wor-thy to be call-ed thy son, I have sinned, against heaven and be-fore thee, And am no more wor-thy to be call-ed thy son.
I have sinned against heaven,and be-fore thee,
wor-thy to be call-ed thy son; I have sinned, I have sinned against heaven,and be-fore thee, And am no more wor-thy to be call-ed thy son,
Parlando.
Cantabile.
Make me as one of thy hi-red servants, Make me as one of thy hi-red servants, I am no more wor-thy to be call-ed thy son.
Parlando.
Cantabile.
Make me as one of thy hi-red servants, Make me as one of thy hi-red servants, I am no more wor-thy to be call-ed thy son.

CHORUS. "Blessed be the Lord God."



MAY BE SUNG AFTER CONCLUDING PRAYER.



MOTETTE. "O worship the Lord."

O. COLLESTER

1st time SOLO.
2d time CHORUS.

O worship the Lord in the beau-ty of ho-liness, in the beauty of ho-liness, of ho - li - ness; Fear be-fore him all the earth, Fear be -

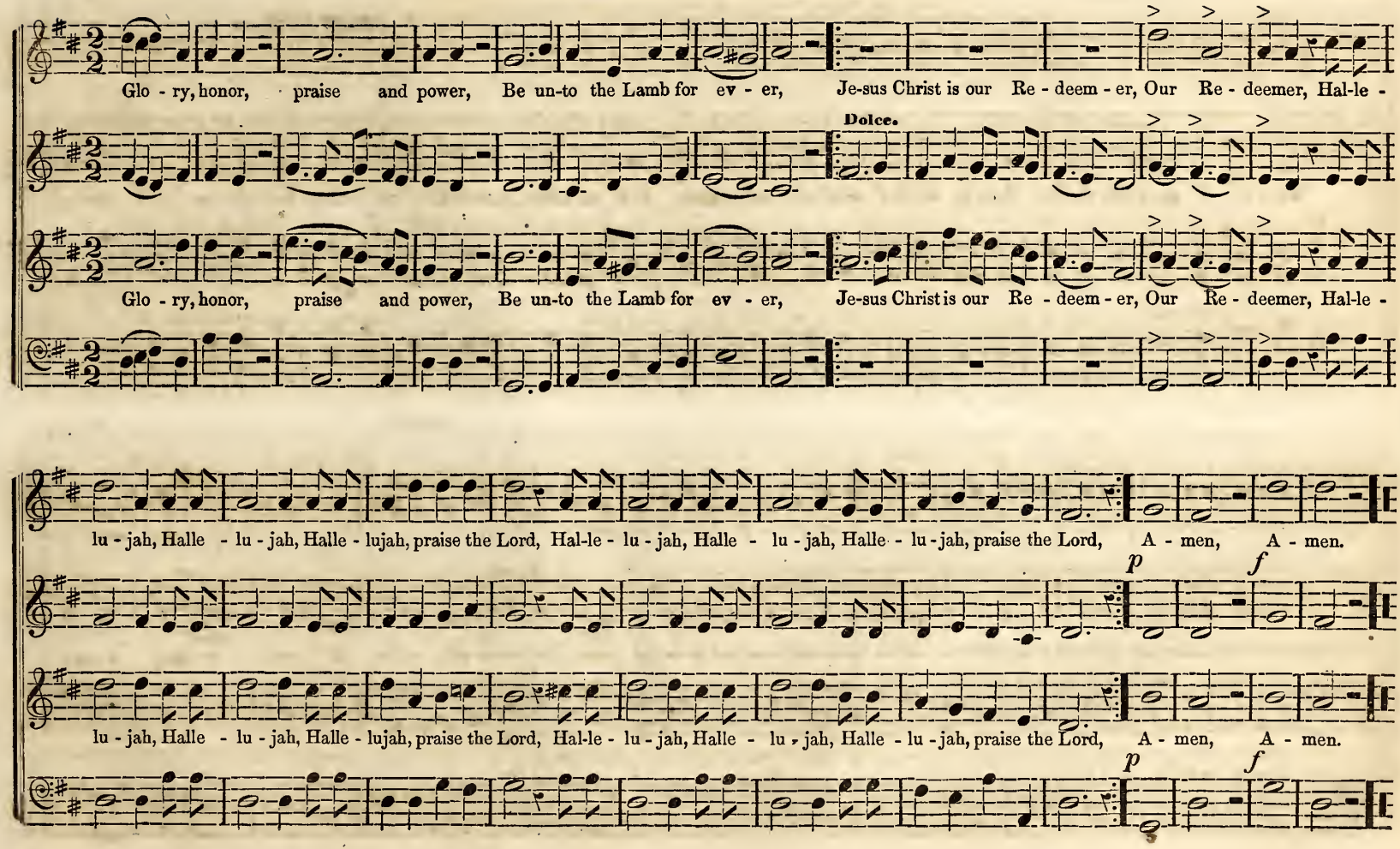
O worship the Lord in the beau-ty of ho-liness, in the beauty of ho-liness, of ho - li - ness; Fear be-fore him all the earth, Fear be -

p Verse. Tutti.

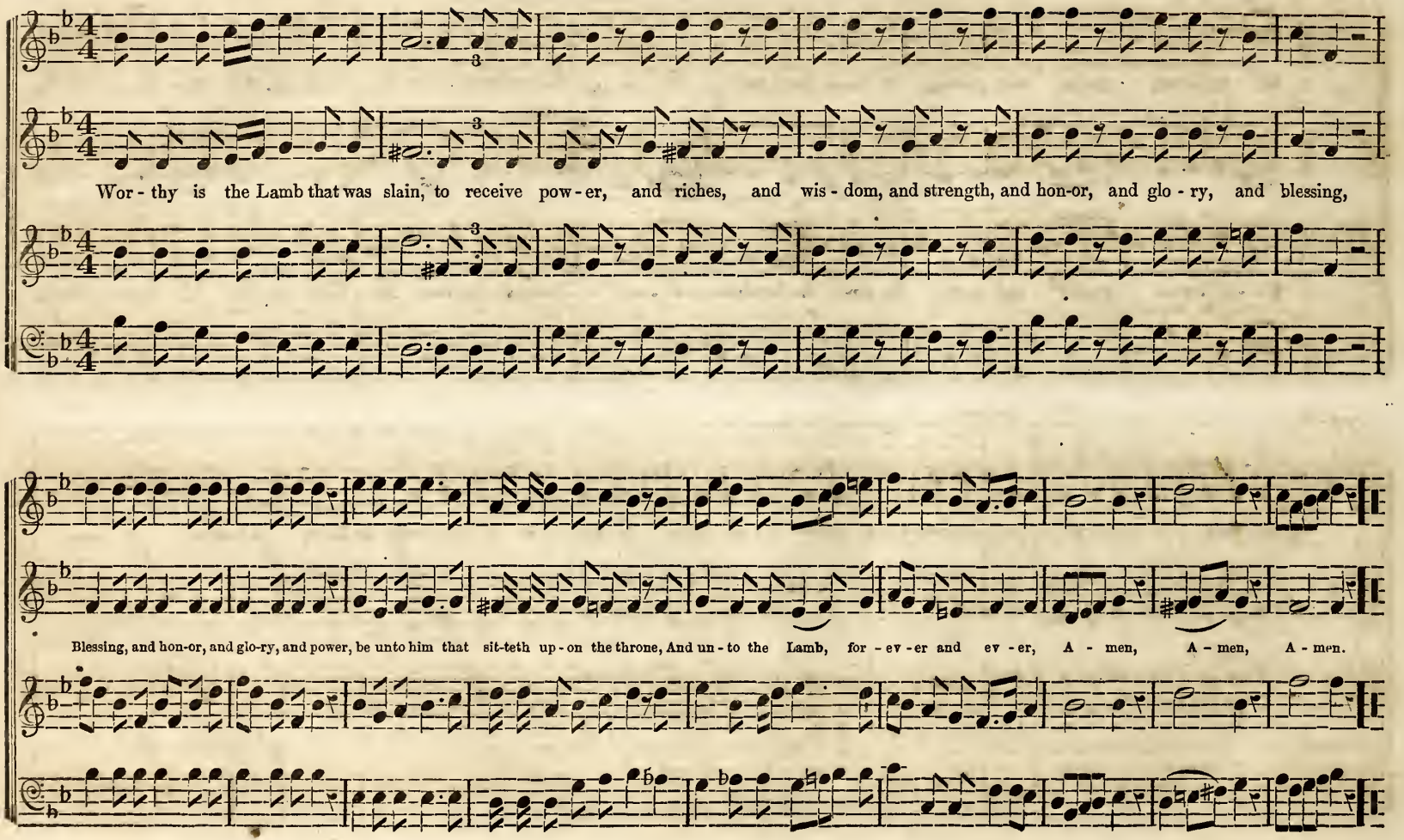
- fore him all the earth, Worship the Lord in the beauty of ho - li-ness, of ho - li - ness; Fear be - fore him, Worship the Lord.

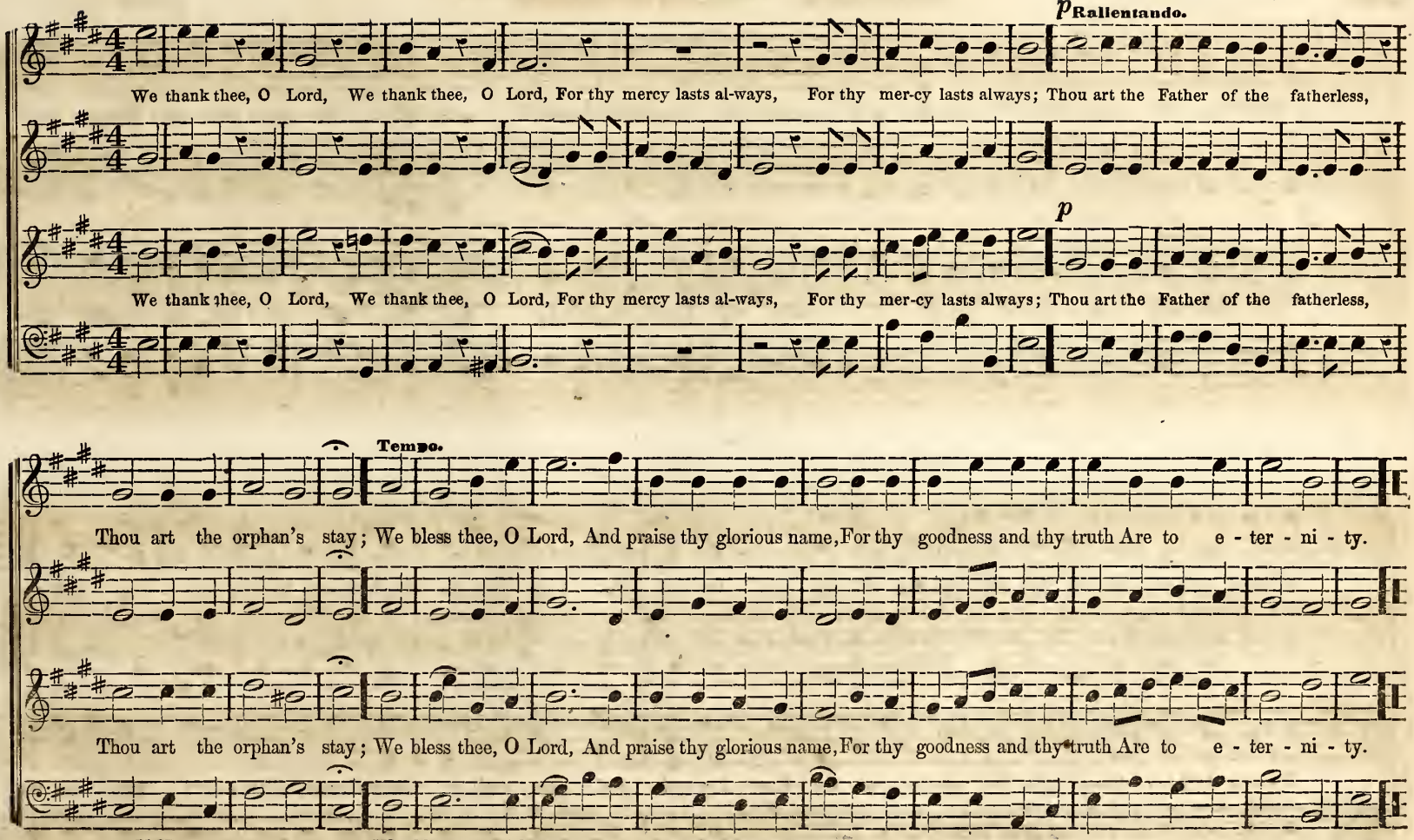
Verse. *p* Tutti.

- fore him all the earth, Worship the Lord in the beauty of ho - li-ness, of ho - li - ness; Fear be - fore him, Worship the Lord.

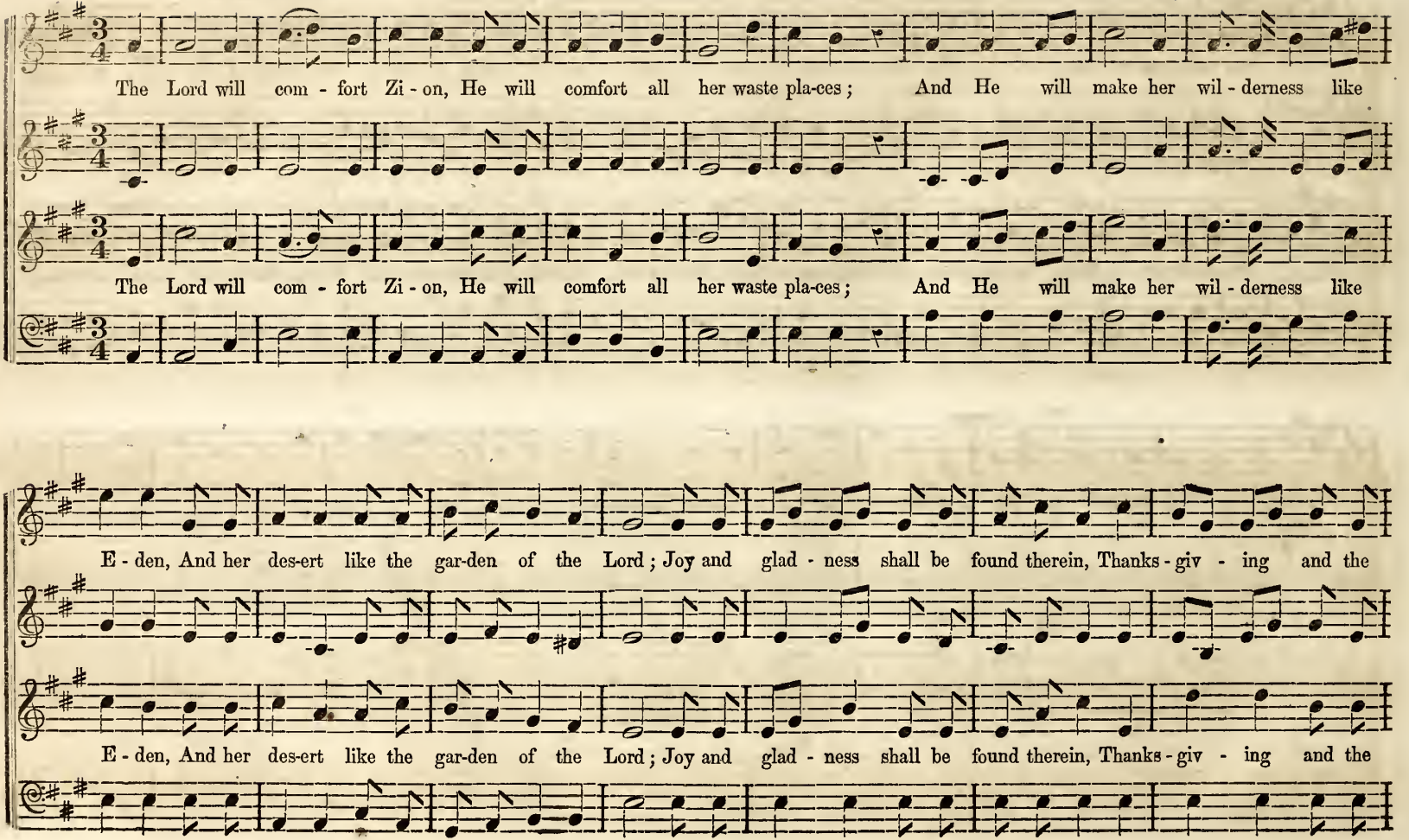

Glo - ry, honor, praise and power, Be un-to the Lamb for ev - er, Je-sus Christ is our Re - deem - er, Our Re - deemer, Hal-le -
Dolce.
Glo - ry, honor, praise and power, Be un-to the Lamb for ev - er, Je-sus Christ is our Re - deem - er, Our Re - deemer, Hal-le -
lu - jah, Halle - lu - jah, Halle - lujah, praise the Lord, Hal-le - lu - jah, Halle - lu - jah, Halle - lu - jah, praise the Lord, A - men, A - men.
p
f
lu - jah, Halle - lu - jah, Halle - lujah, praise the Lord, Hal-le - lu - jah, Halle - lu - jah, Halle - lu - jah, praise the Lord, A - men, A - men.
p
f

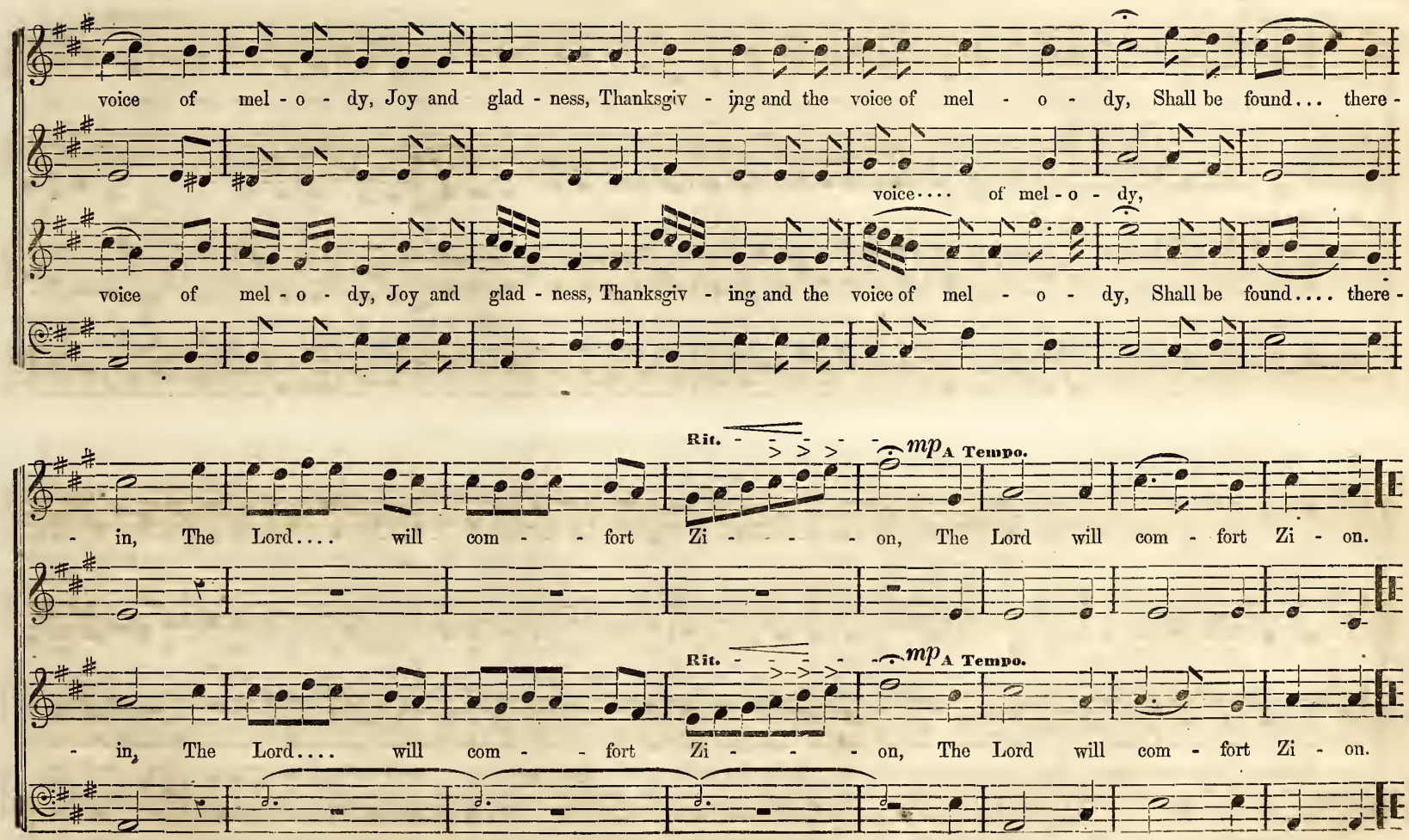
SENTENCE. "Worthy is the Lamb." *




p Rallentando.
We thank thee, O Lord, We thank thee, O Lord, For thy mercy lasts al-ways, For thy mer-cy lasts always; Thou art the Father of the fatherless,
p
We thank thee, O Lord, We thank thee, O Lord, For thy mercy lasts al-ways, For thy mer-cy lasts always; Thou art the Father of the fatherless,
Tempo.
Thou art the orphan's stay; We bless thee, O Lord, And praise thy glorious name, For thy goodness and thy truth Are to e - ter - ni - ty.
Thou art the orphan's stay; We bless thee, O Lord, And praise thy glorious name, For thy goodness and thy truth Are to e - ter - ni - ty.

MOTETTE. "The Lord will comfort Zion."




voice of mel - o - dy, Joy and glad - ness, Thanksgiv - ing and the voice of mel - o - dy, Shall be found... there -
voice.... of mel - o - dy,
voice of mel - o - dy, Joy and glad - ness, Thanksgiv - ing and the voice of mel - o - dy, Shall be found.... there -
Rit.
mp
A Tempo.
- in, The Lord.... will com - - fort Zi - - - on, The Lord will com - fort Zi - on.
Rit.
mp
A Tempo.
- in, The Lord.... will com - - fort Zi - - - on, The Lord will com - fort Zi - on.

MOTETTE. "Love your enemies."

E. HAMILTON.

Parlando.
2d Tenor.

Cantabile.

Love your enemies, Bless them that curse yon, do good to them that hate you, and pray for them that despiteful - ly use you and per - se - cute you; That ye may be the

2d Alto, or Tenor 8va higher.

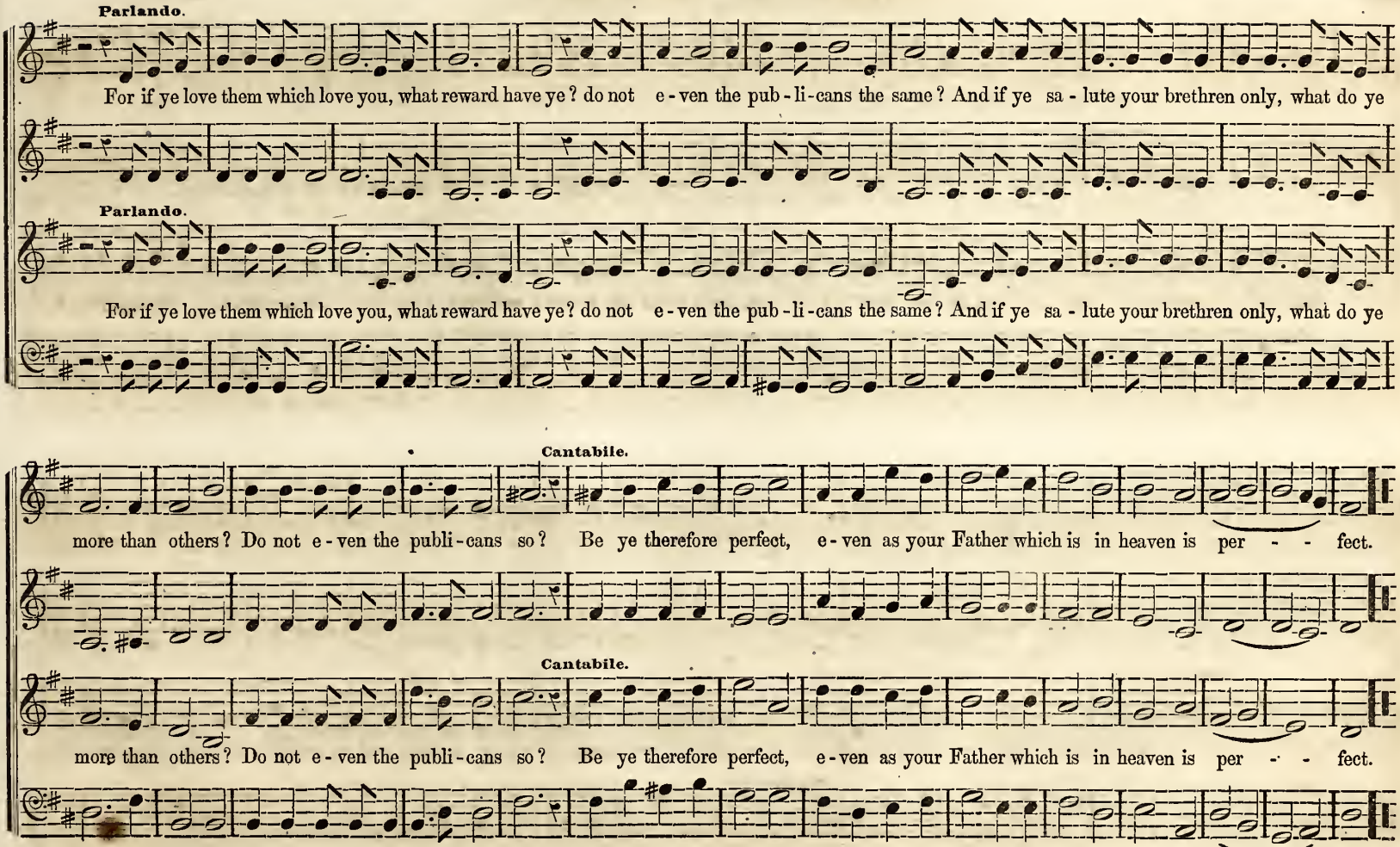
Parlando.
1st Alto or Treble.

Cantabile.

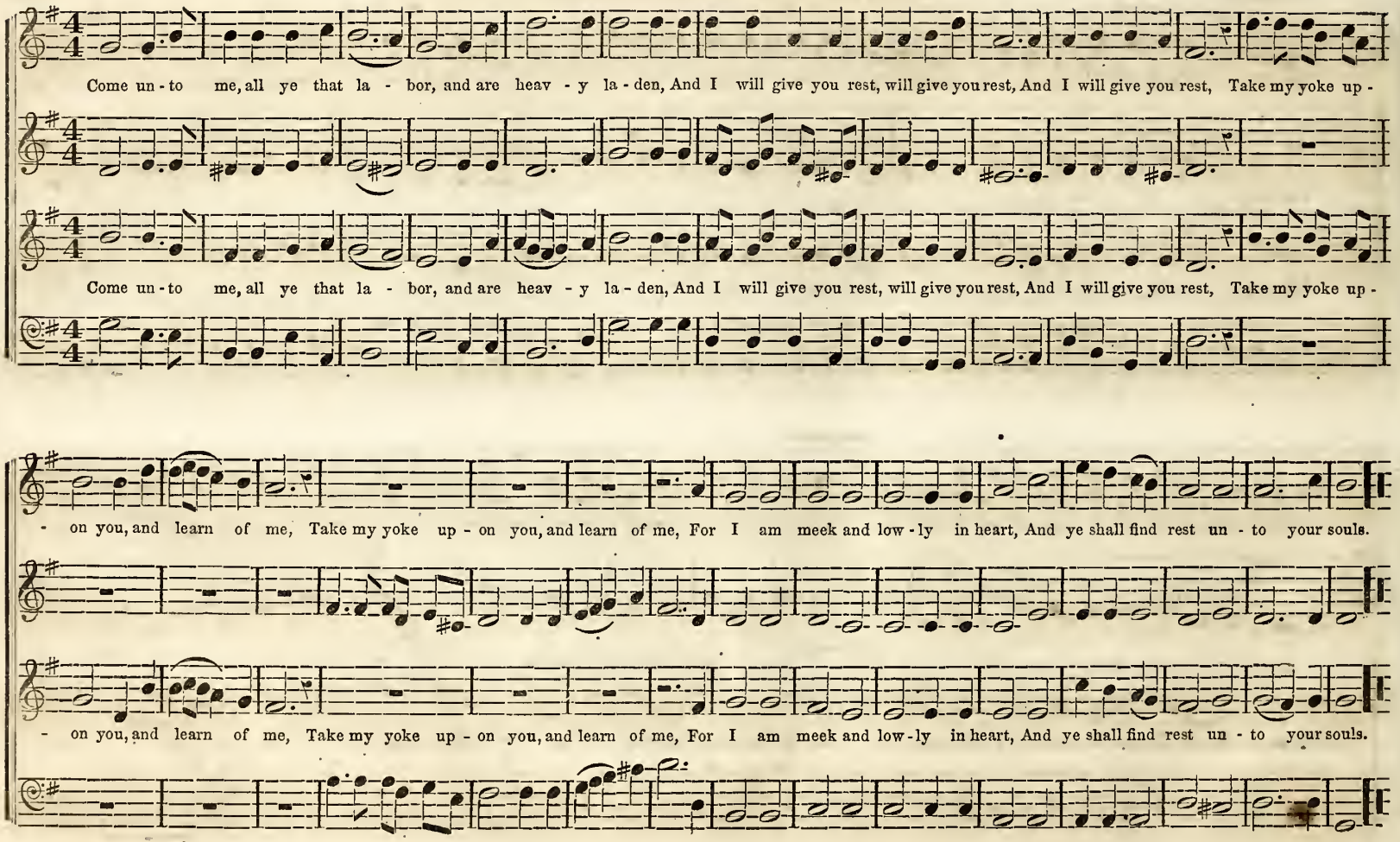
Love your enemies, Bless them that curse yon, do good to them that hate you, and pray for them that despiteful - ly use you and per - se - cute you; That ye may be the

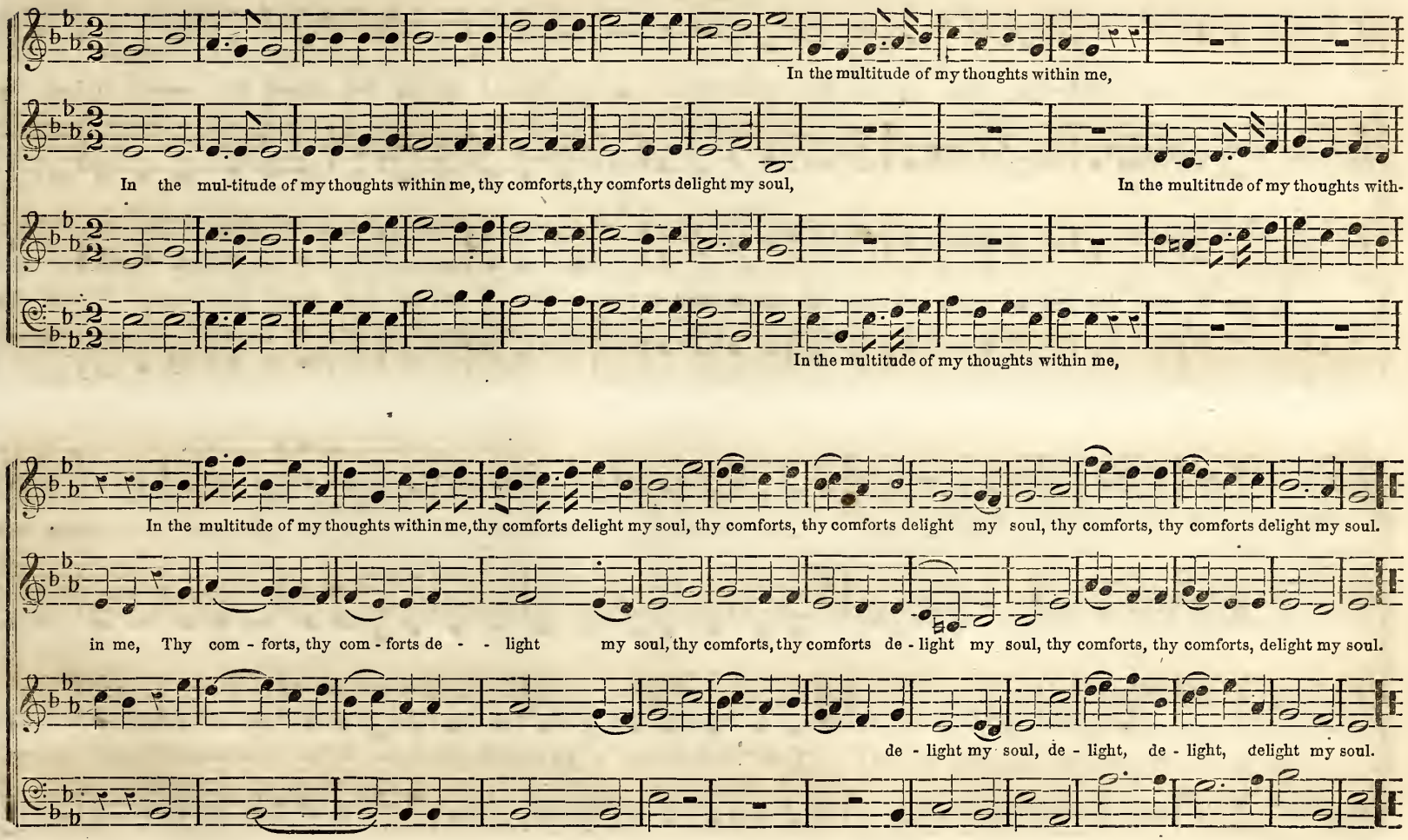
children of your Father which is in Heaven; For He maketh his sun to rise on the e - vil and on the good, and sendeth rain on the just and on the unjnst.

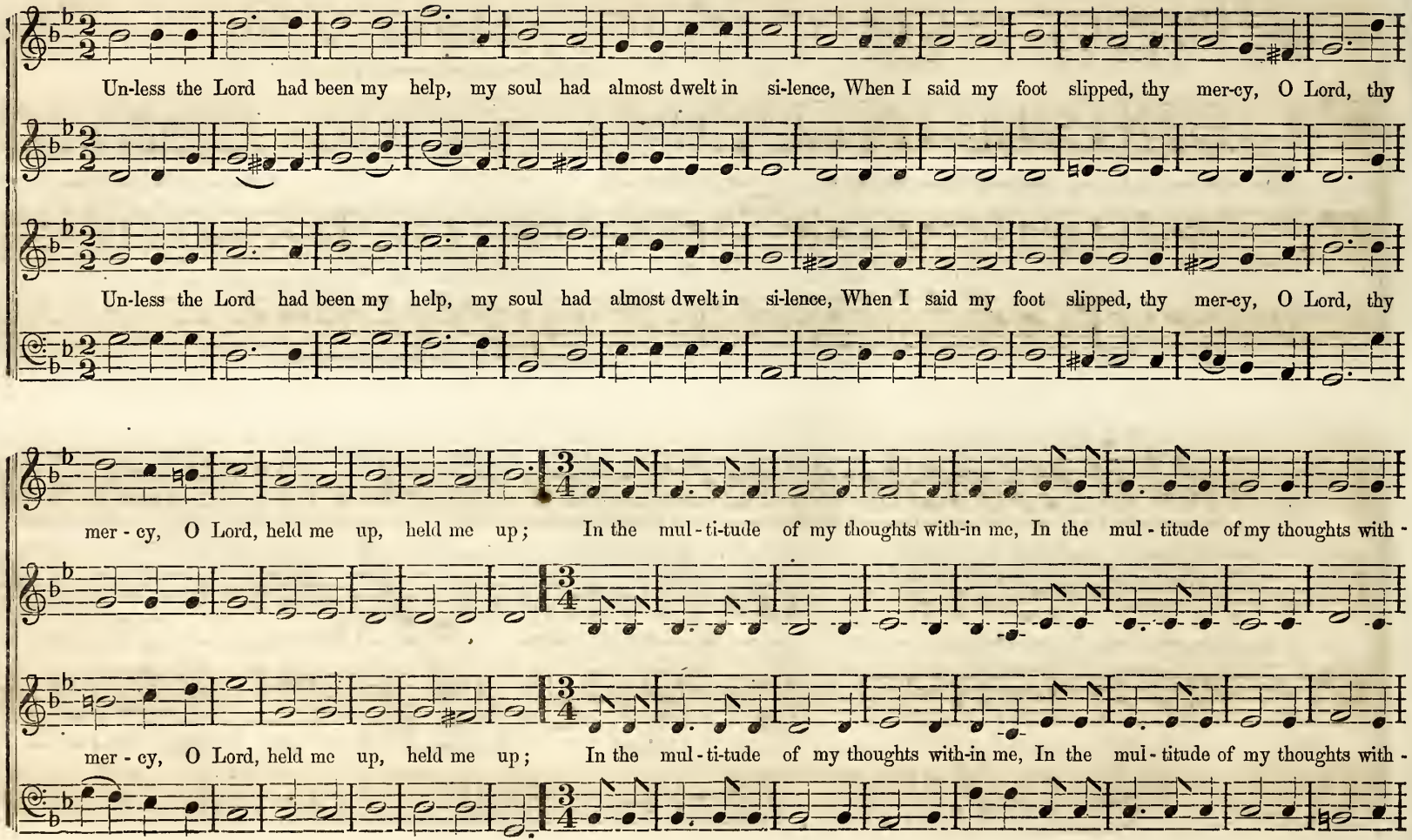
children of your Father which is in Heaven; For He maketh his sun to rise on the e - vil and on the good, and sendeth rain on the just and on the unjust.

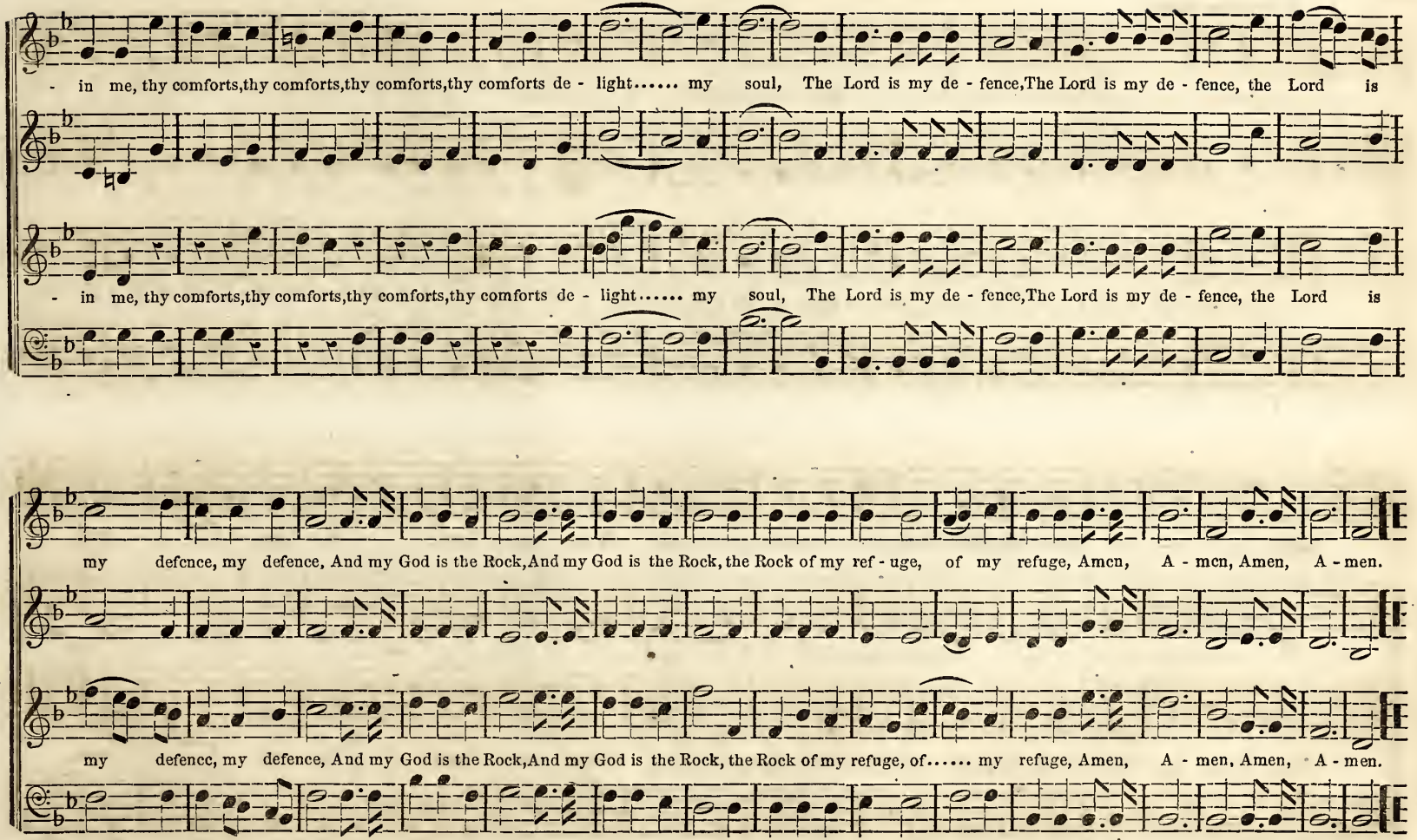

Parlando.
For if ye love them which love you, what reward have ye? do not e-ven the pub-li-cans the same? And if ye sa-lute your brethren only, what do ye
Parlando.
For if ye love them which love you, what reward have ye? do not e-ven the pub-li-cans the same? And if ye sa-lute your brethren only, what do ye
Cantabile.
more than others? Do not e-ven the publi-cans so? Be ye therefore perfect, e-ven as your Father which is in heaven is per - - fect.
Cantabile.
more than others? Do not e-ven the publi-cans so? Be ye therefore perfect, e-ven as your Father which is in heaven is per - - fect.

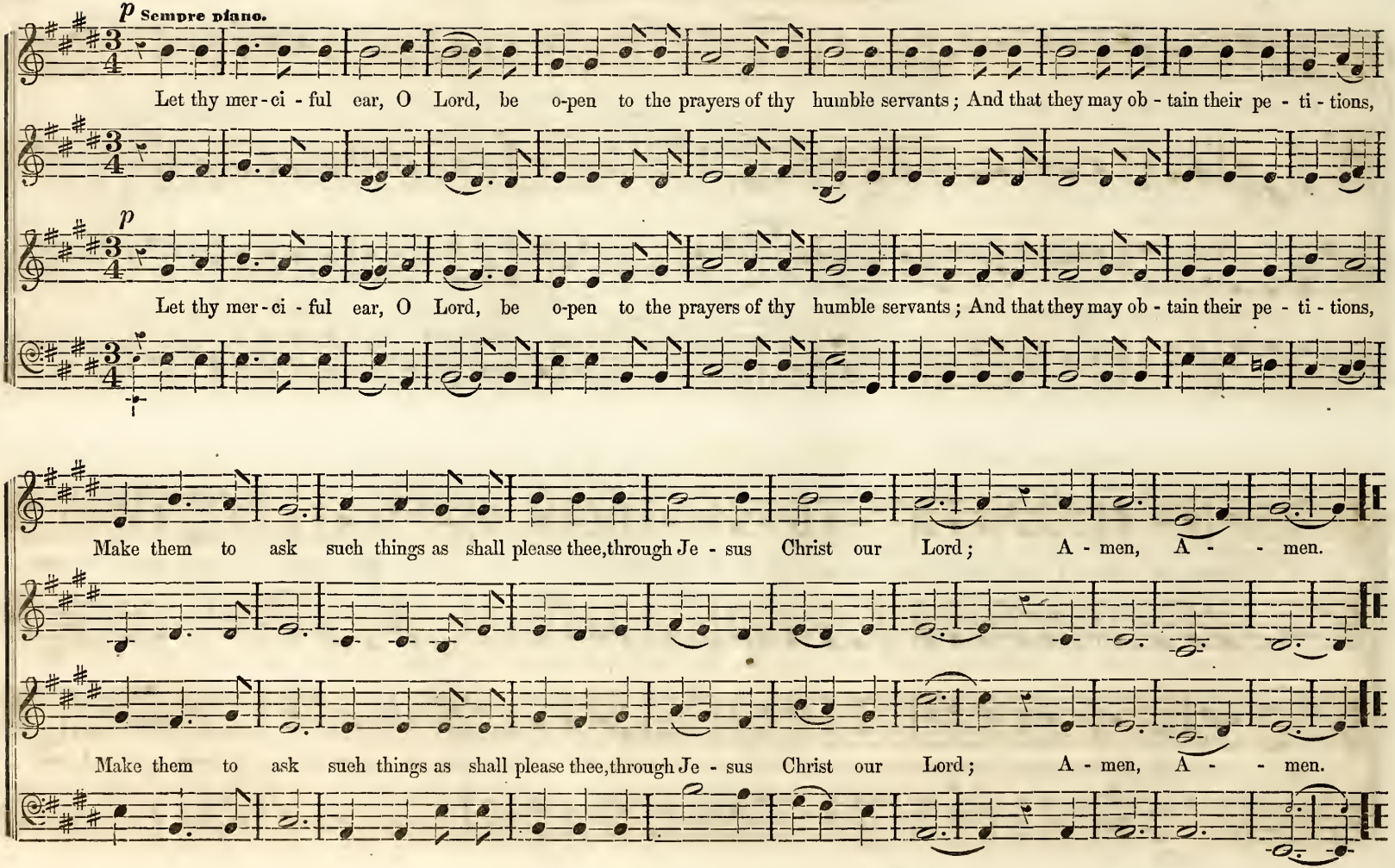
SENTENCE. "Come unto me" *

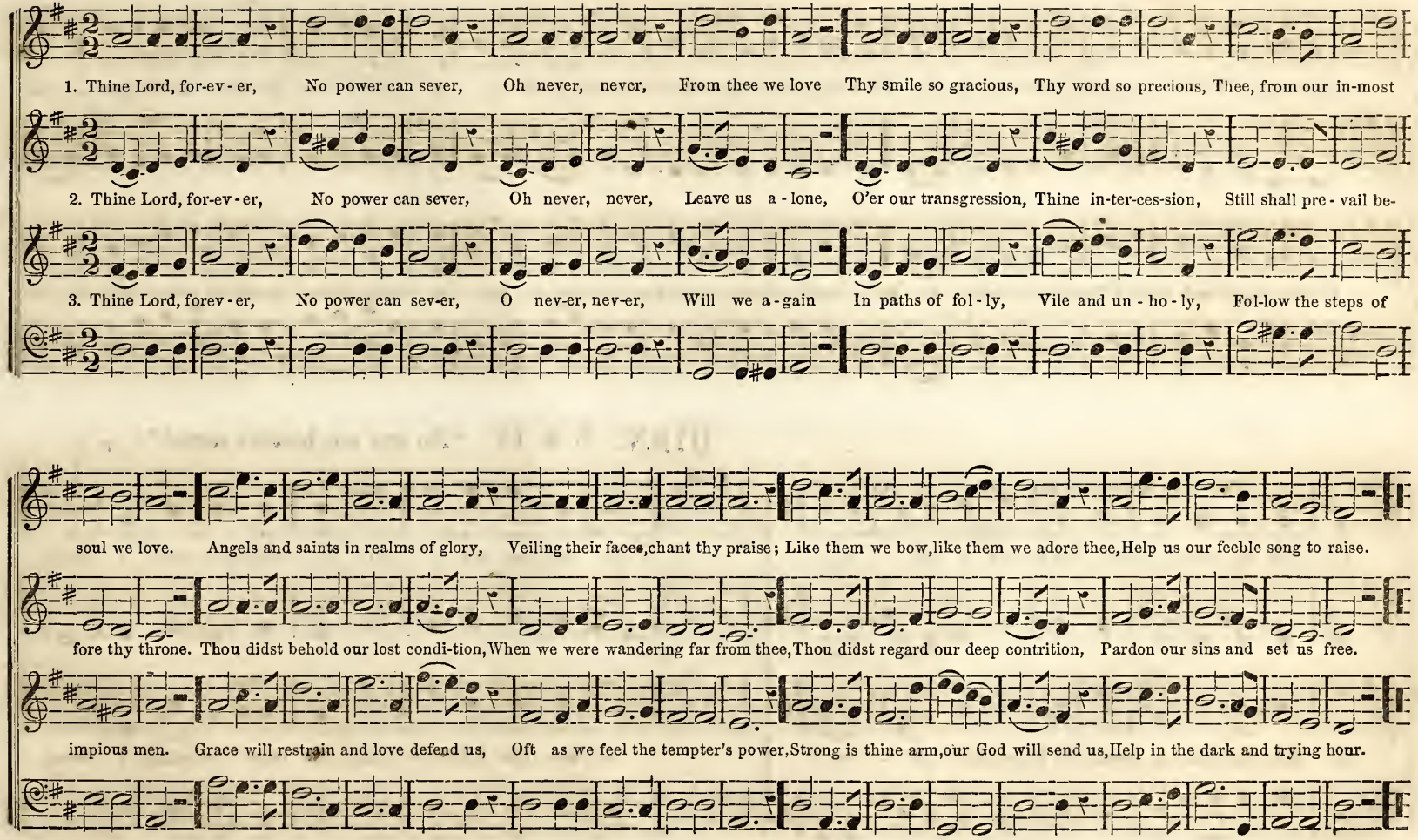



In the multitude of my thoughts within me,
In the mul-titude of my thoughts within me, thy comforts, thy comforts delight my soul,
In the multitude of my thoughts with-
In the multitude of my thoughts within me,
In the multitude of my thoughts within me, thy comforts delight my soul, thy comforts, thy comforts delight my soul, thy comforts, thy comforts delight my soul.
in me, Thy com - forts, thy com - forts de - - light my soul, thy comforts, thy comforts de - light my soul, thy comforts, thy comforts, delight my soul.
de - light my soul, de - light, de - light, delight my soul.

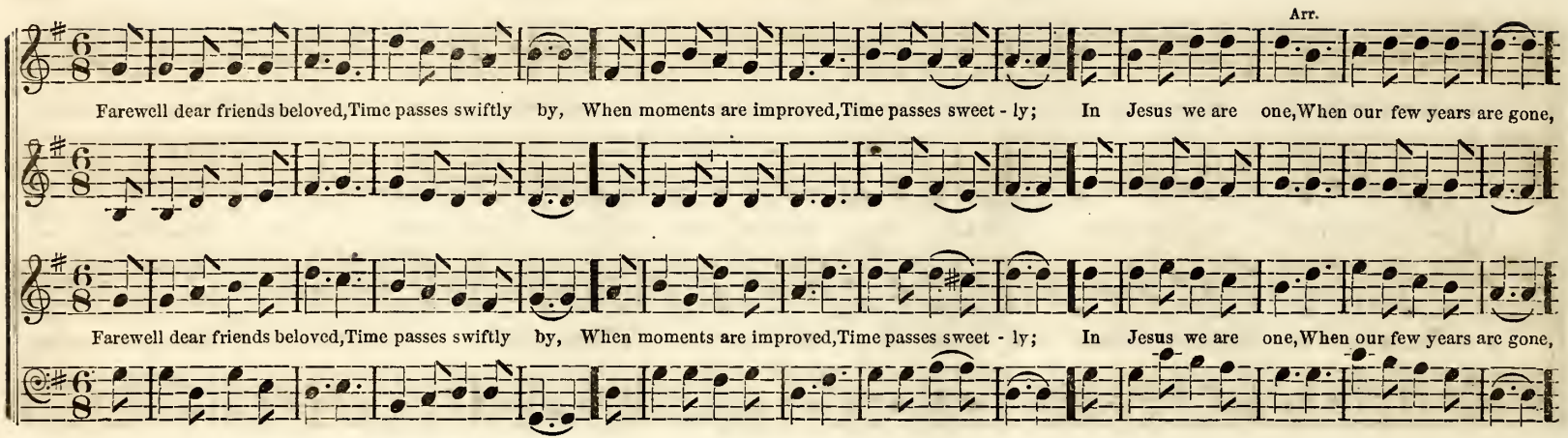

Un-less the Lord had been my help, my soul had almost dwelt in si-lence, When I said my foot slipped, thy mer-cy, O Lord, thy
Un-less the Lord had been my help, my soul had almost dwelt in si-lence, When I said my foot slipped, thy mer-cy, O Lord, thy
mer - cy, O Lord, held me up, held me up; In the mul - ti-tude of my thoughts with-in me, In the mul - titude of my thoughts with -
mer - cy, O Lord, held me up, held me up; In the mul - ti-tude of my thoughts with-in me, In the mul - titude of my thoughts with -


- in me, thy comforts,thy comforts,thy comforts,thy comforts de - light..... my soul, The Lord is my de - fence,The Lord is my de - fence, the Lord is
- in me, thy comforts,thy comforts,thy comforts,thy comforts de - light..... my soul, The Lord is my de - fence,The Lord is my de - fence, the Lord is
my defence, my defence, And my God is the Rock,And my God is the Rock, the Rock of my ref - uge, of my refuge, Amen, A - men, Amen, A - men.
my defence, my defence, And my God is the Rock,And my God is the Rock, the Rock of my refuge, of..... my refuge, Amen, A - men, Amen, A - men.

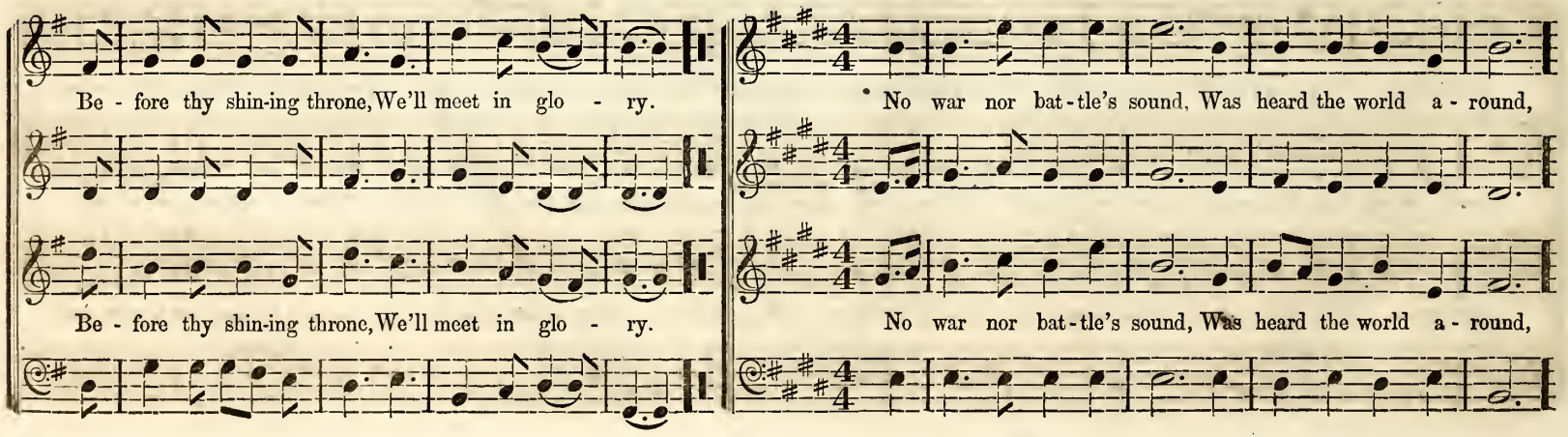

p Sempre piano.
Let thy mer - ci - ful ear, O Lord, be o-pen to the prayers of thy humble servants; And that they may ob - tain their pe - ti - tions,
p
Let thy mer - ci - ful ear, O Lord, be o-pen to the prayers of thy humble servants; And that they may ob - tain their pe - ti - tions,
Make them to ask such things as shall please thee, through Je - sus Christ our Lord; A - men, A - - men.
Make them to ask such things as shall please thee, through Je - sus Christ our Lord; A - men, A - - men.

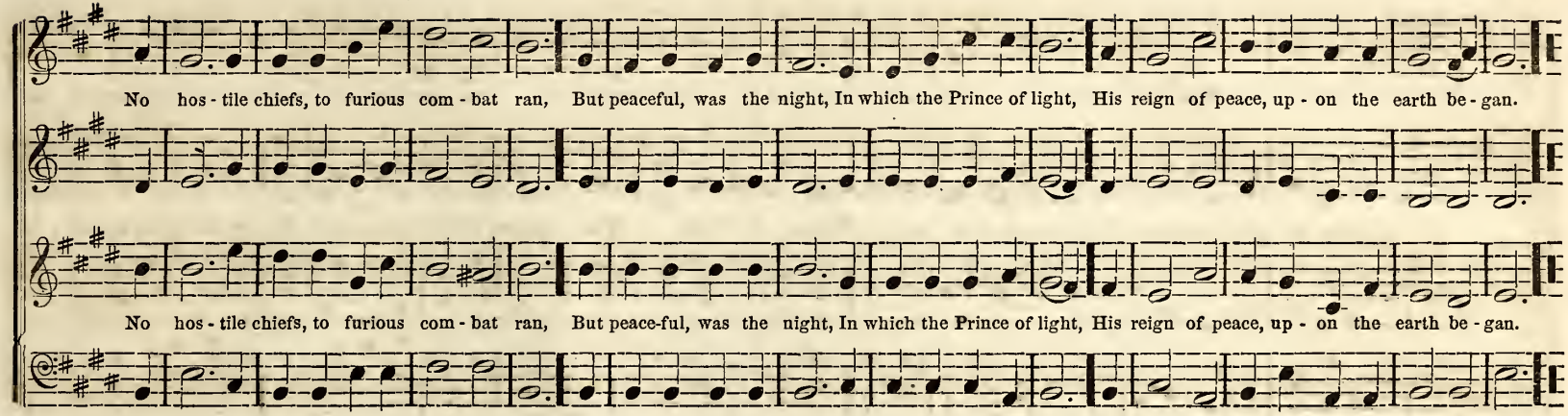

1. Thine Lord, for-ev-er, No power can sever, Oh never, never, From thee we love Thy smile so gracious, Thy word so precious, Thee, from our in-most
2. Thine Lord, for-ev-er, No power can sever, Oh never, never, Leave us a-lone, O'er our transgression, Thine in-ter-ces-sion, Still shall pre-vail be-
3. Thine Lord, forev-er, No power can sev-er, O nev-er, nev-er, Will we a-gain In paths of fol-ly, Vile and un-ho-ly, Fol-low the steps of
soul we love. Angels and saints in realms of glory, Veiling their faces, chant thy praise; Like them we bow, like them we adore thee, Help us our feeble song to raise.
fore thy throne. Thou didst behold our lost condi-tion, When we were wandering far from thee, Thou didst regard our deep contrition, Pardon our sins and set us free.
impious men. Grace will restrain and love defend us, Oft as we feel the tempter's power, Strong is thine arm, our God will send us, Help in the dark and trying hour.

FAREWELL. 6s Double, or 6, 6, 6, 5.

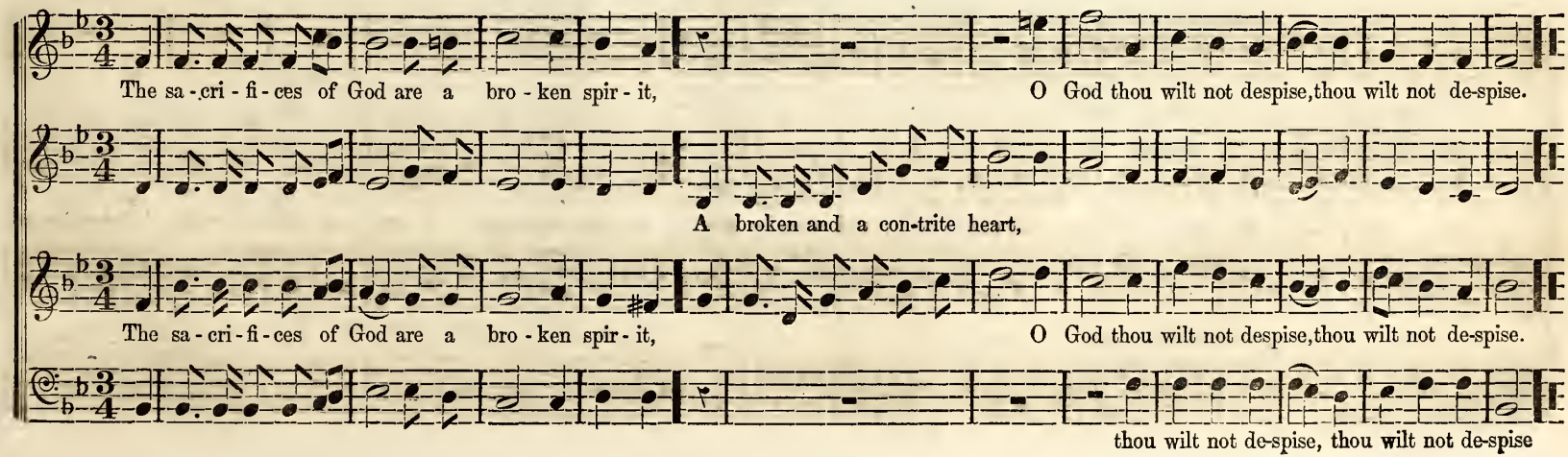


HYMN. 6 & 10. "No war nor battle's sound." E. H.



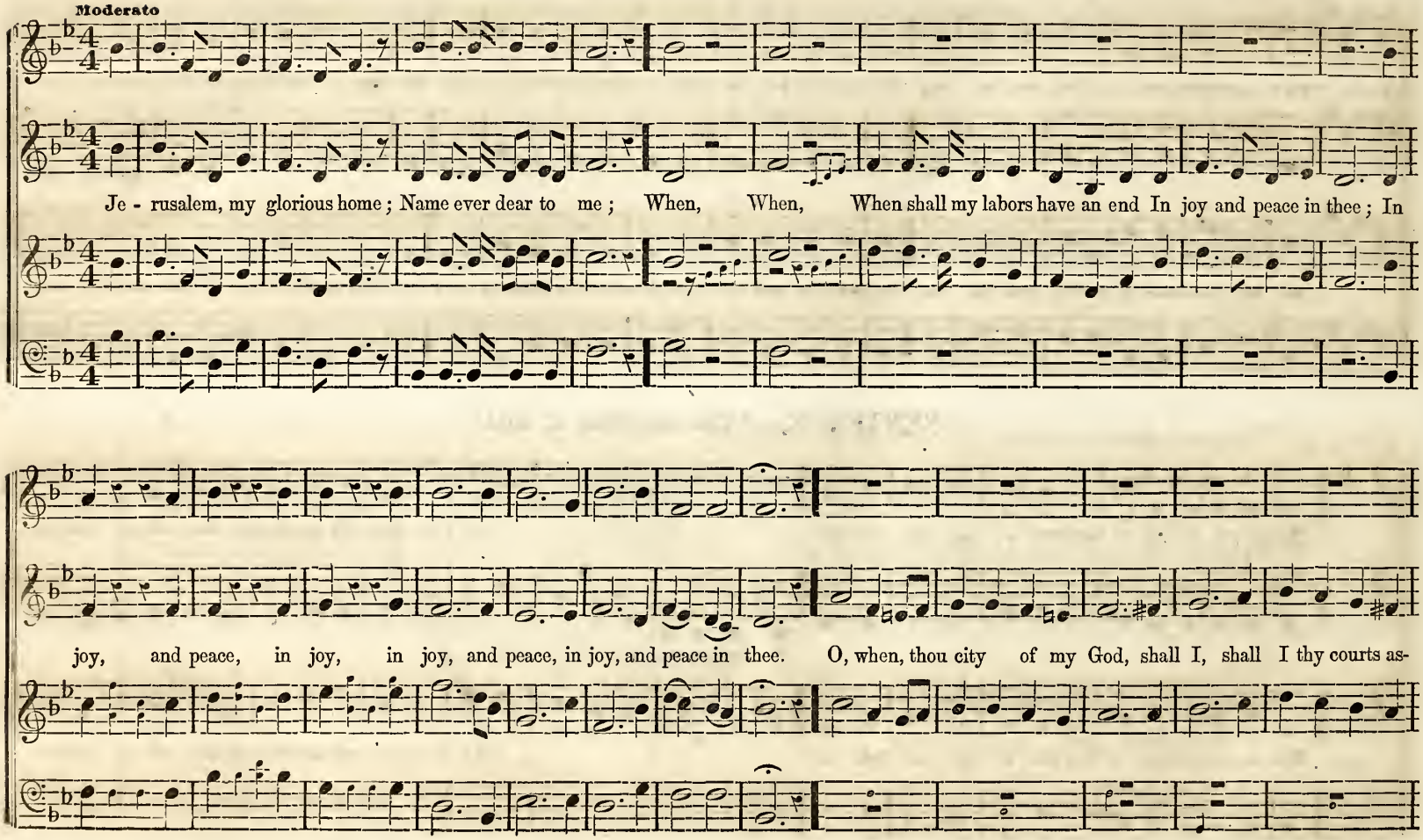


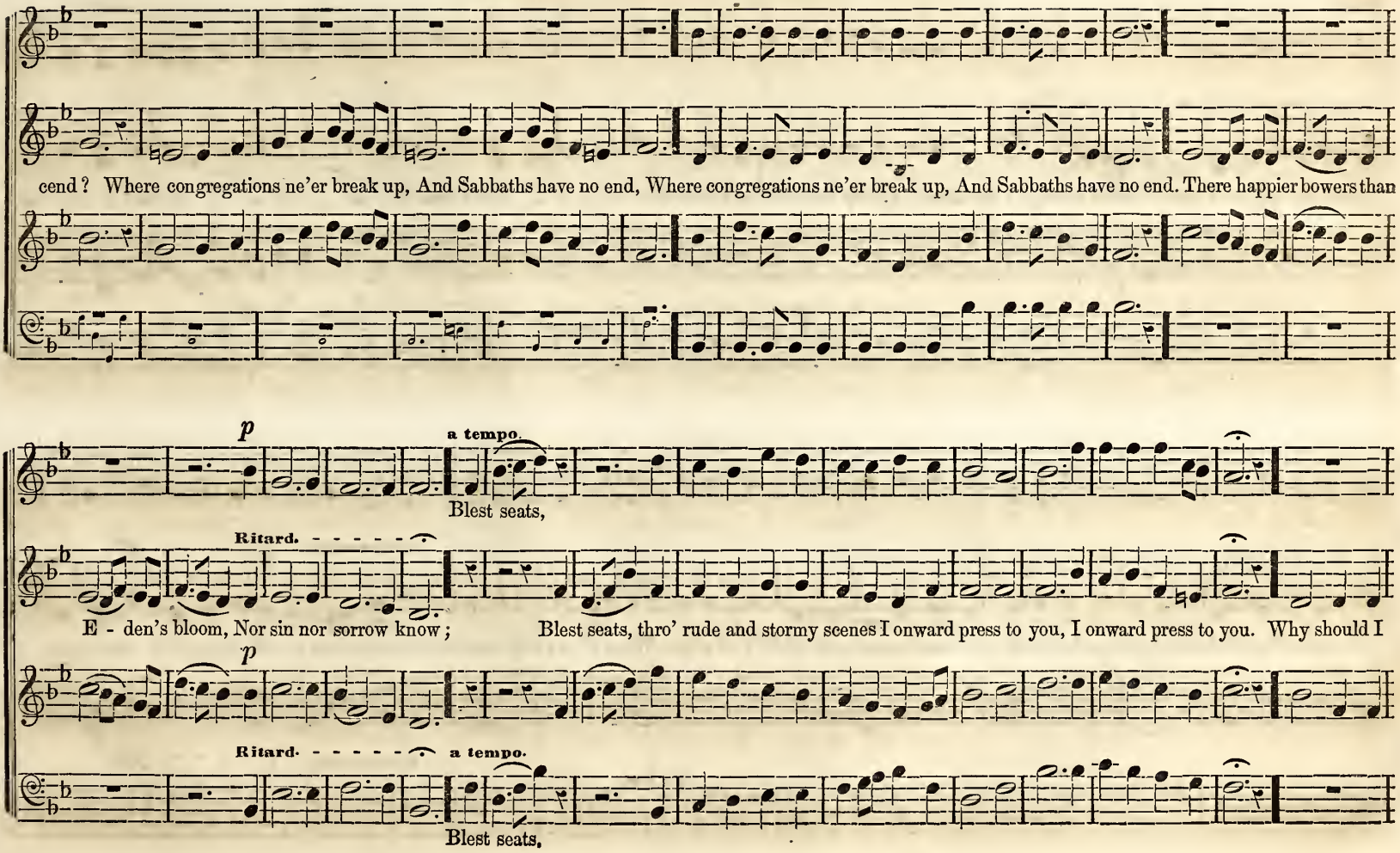
SENTENCE. "The sacrifices of God." *

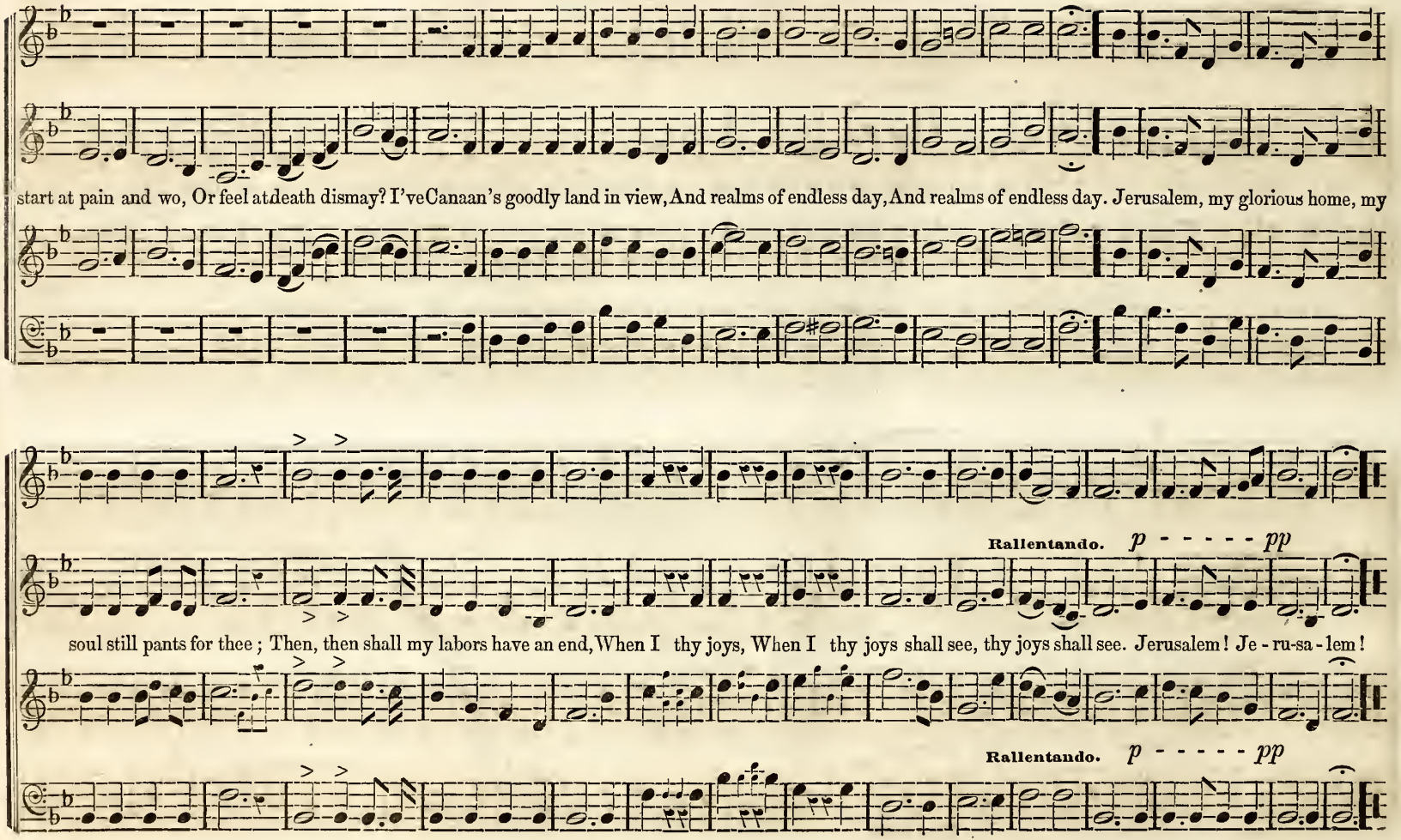


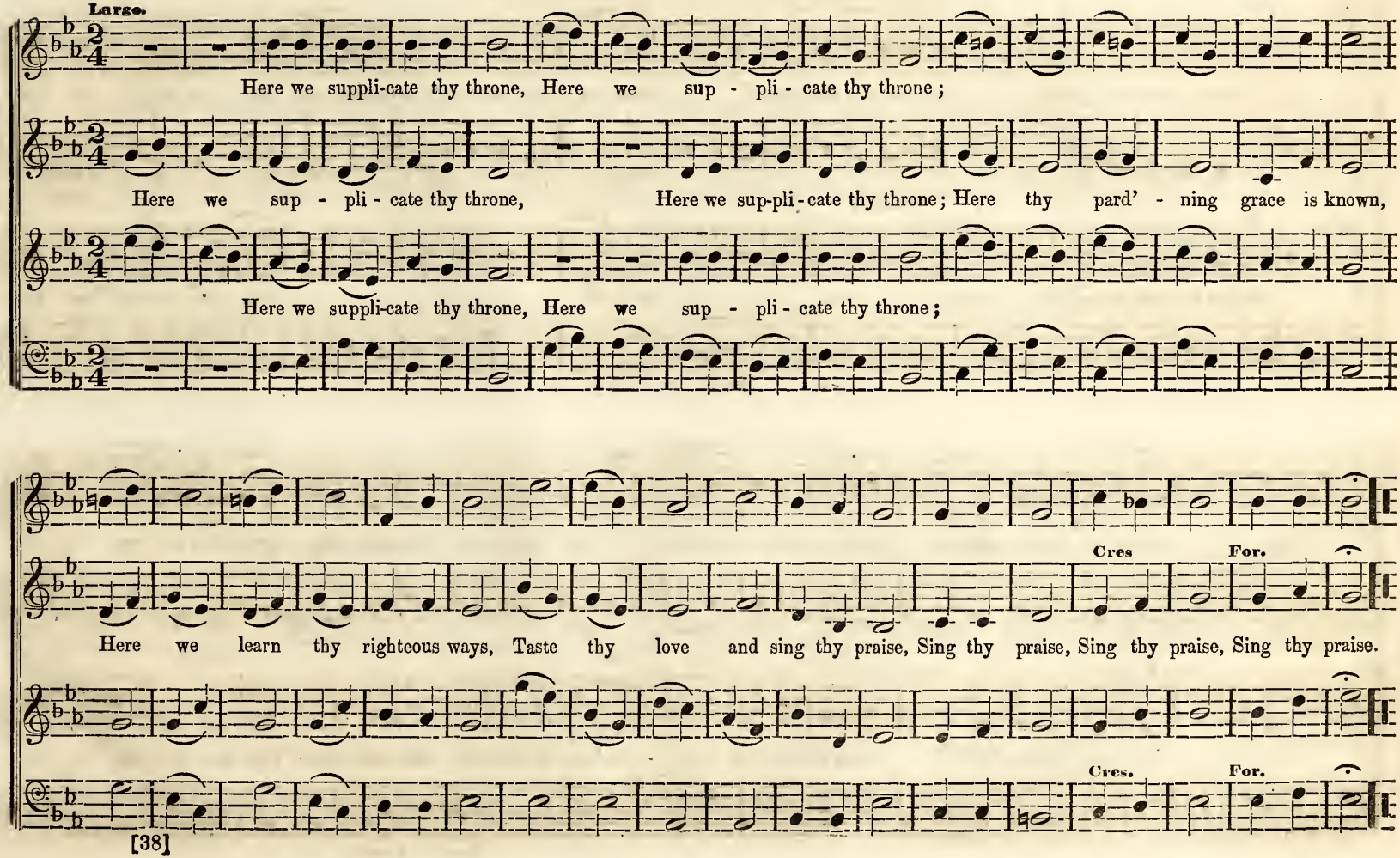
HYMN. "Jerusalem, my glorious home."

JOSIAH OSGOOD.

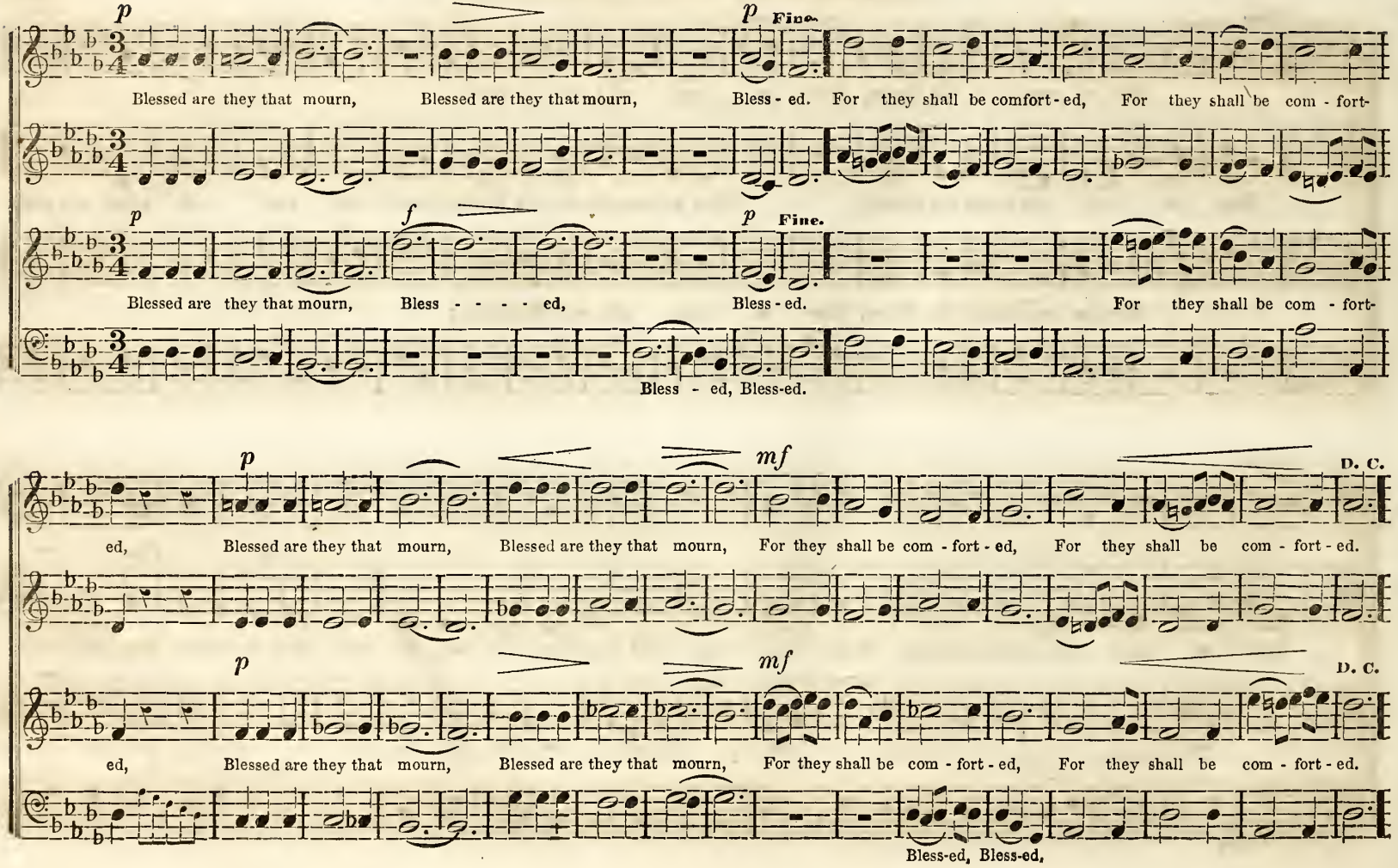


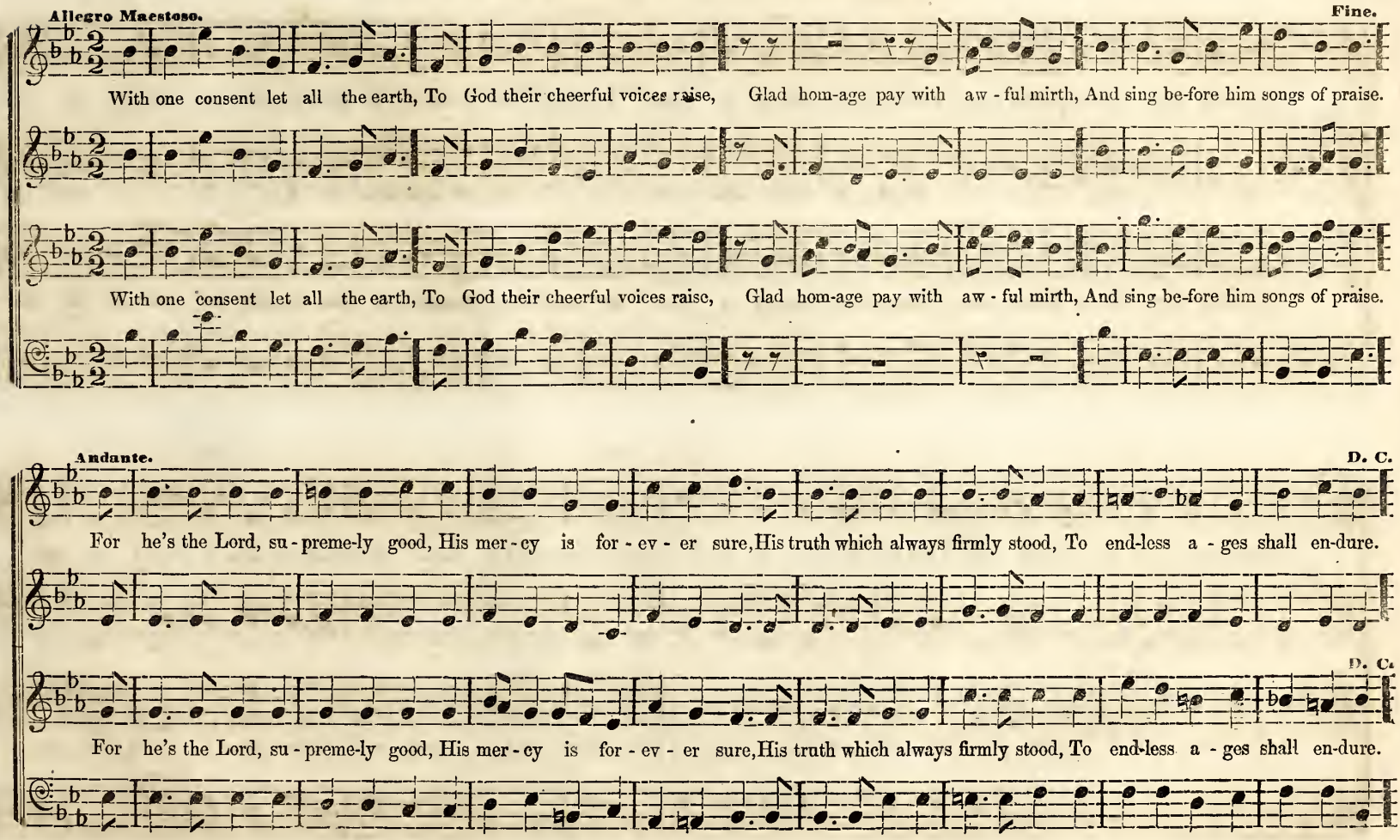

cend? Where congregations ne'er break up, And Sabbaths have no end, Where congregations ne'er break up, And Sabbaths have no end. There happier bowers than
p
a tempo.
Blest seats,
Ritard.
E - den's bloom, Nor sin nor sorrow know;
Blest seats, thro' rude and stormy scenes I onward press to you, I onward press to you. Why should I
p
Ritard.
a tempo.
Blest seats,


start at pain and wo, Or feel at death dismay? I've Canaan's goodly land in view, And realms of endless day, And realms of endless day. Jerusalem, my glorious home, my
Rallentando. p - - - - - pp
soul still pants for thee; Then, then shall my labors have an end, When I thy joys, When I thy joys shall see, thy joys shall see. Jerusalem! Je - ru-sa - lem!
Rallentando. p - - - - - pp

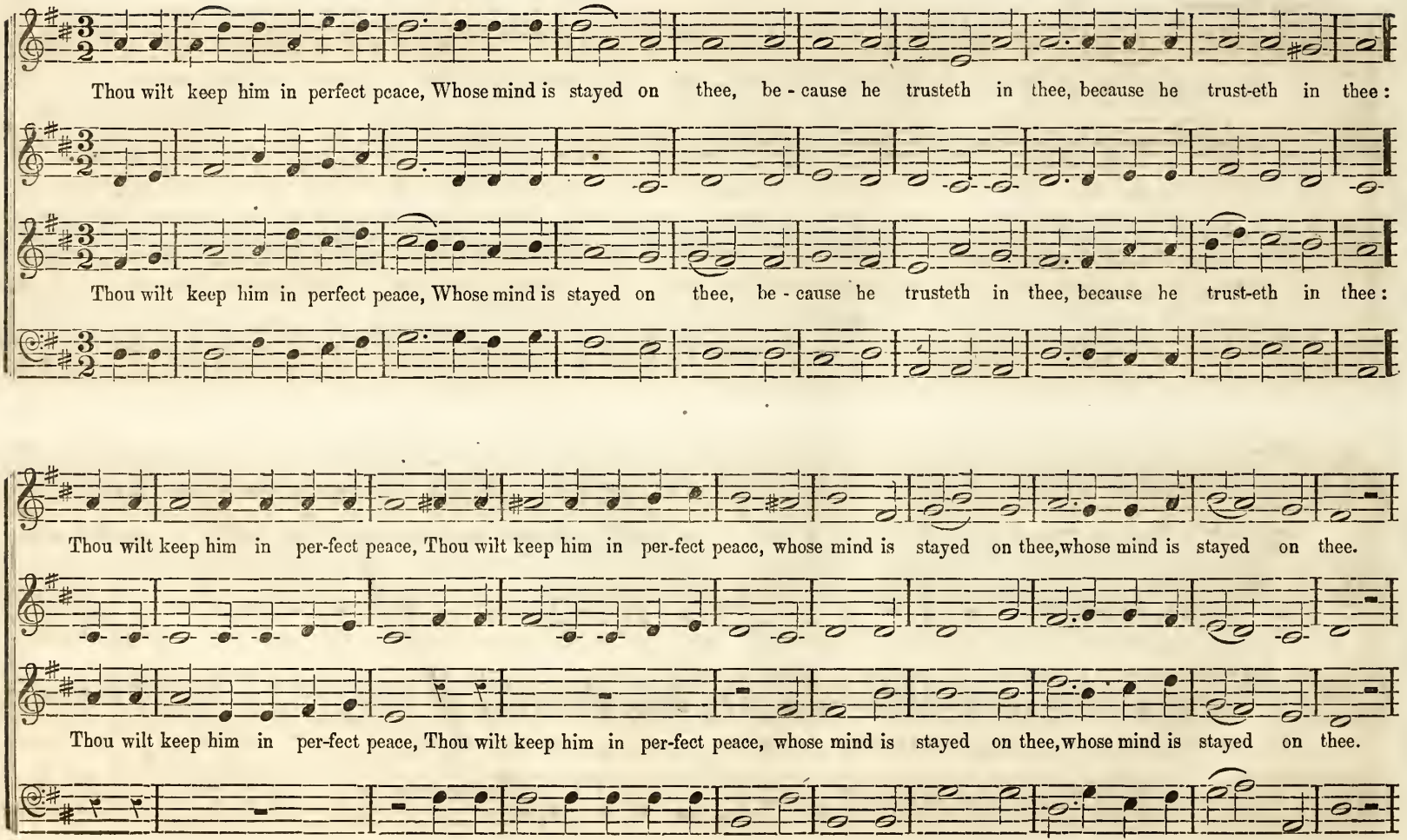

Large.
Here we suppli-cate thy throne, Here we sup - pli - cate thy throne;
Here we sup - pli - cate thy throne, Here we sup-pli-cate thy throne; Here thy pard' - ning grace is known,
Here we suppli-cate thy throne, Here we sup - pli - cate thy throne;
Cres
For.
Here we learn thy righteous ways, Taste thy love and sing thy praise, Sing thy praise, Sing thy praise, Sing thy praise.
Cres.
For.

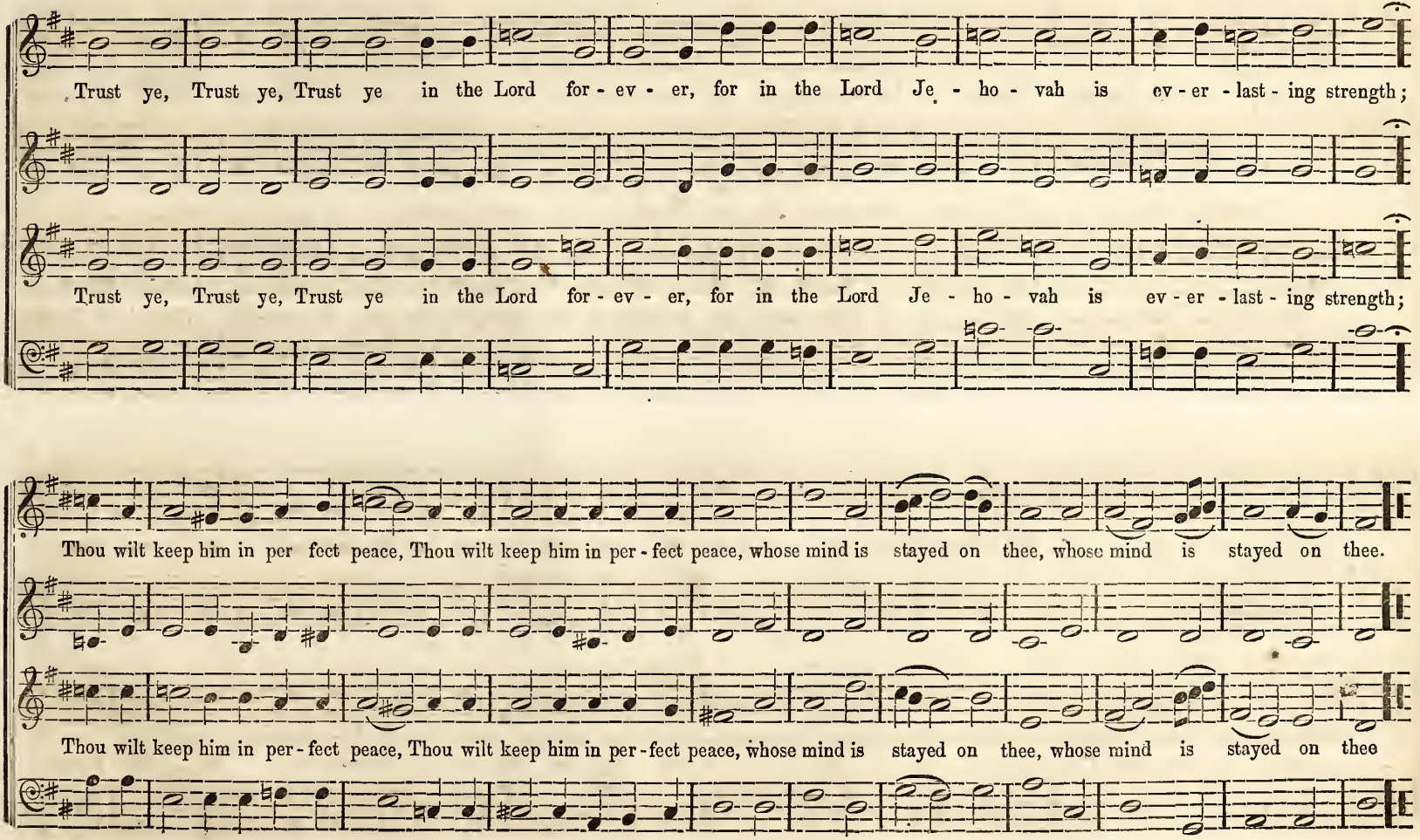
BEATITUDE. "Blessed are they that mourn."

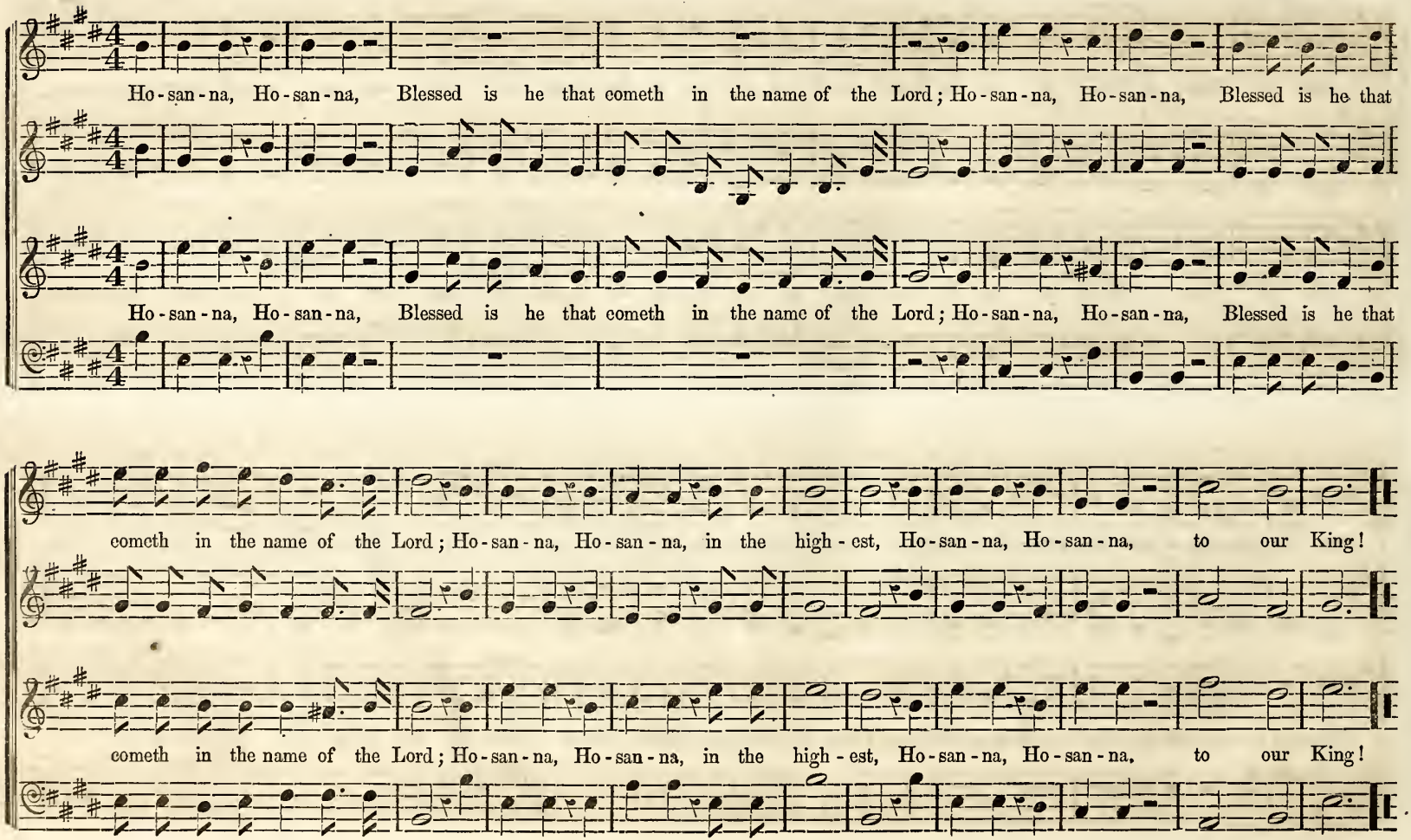


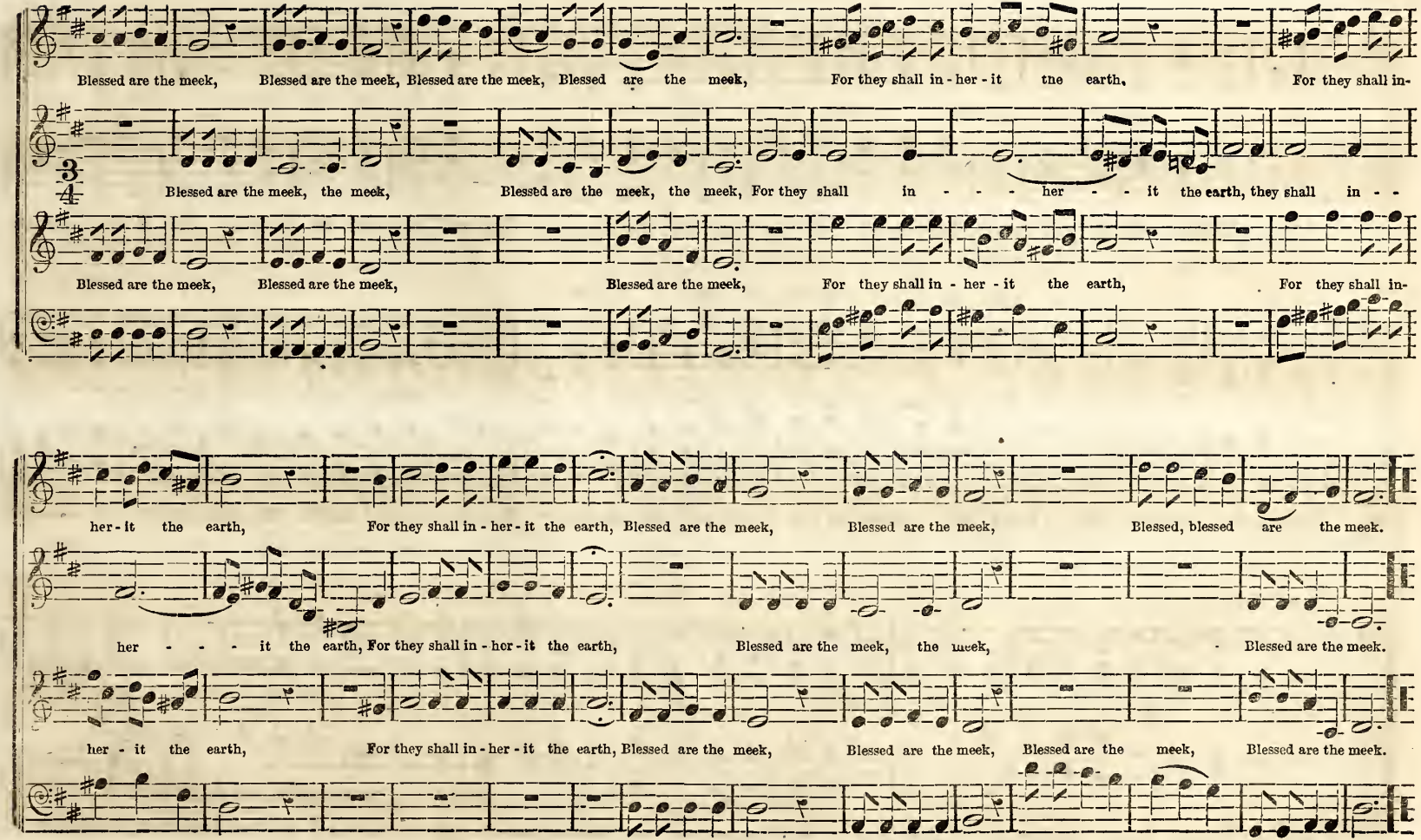

Allegro Maestoso.
Fine.
With one consent let all the earth, To God their cheerful voices raise, Glad hom-age pay with aw - ful mirth, And sing be-fore him songs of praise.
With one consent let all the earth, To God their cheerful voices raise, Glad hom-age pay with aw - ful mirth, And sing be-fore him songs of praise.
Andante.
D. C.
For he's the Lord, su - preme-ly good, His mer - cy is for - ev - er sure, His truth which always firmly stood, To end-less a - ges shall en-dure.
D. C.
For he's the Lord, su - preme-ly good, His mer - cy is for - ev - er sure, His truth which always firmly stood, To end-less a - ges shall en-dure.

MOTETTE. "Thou wilt keep him in perfect peace."



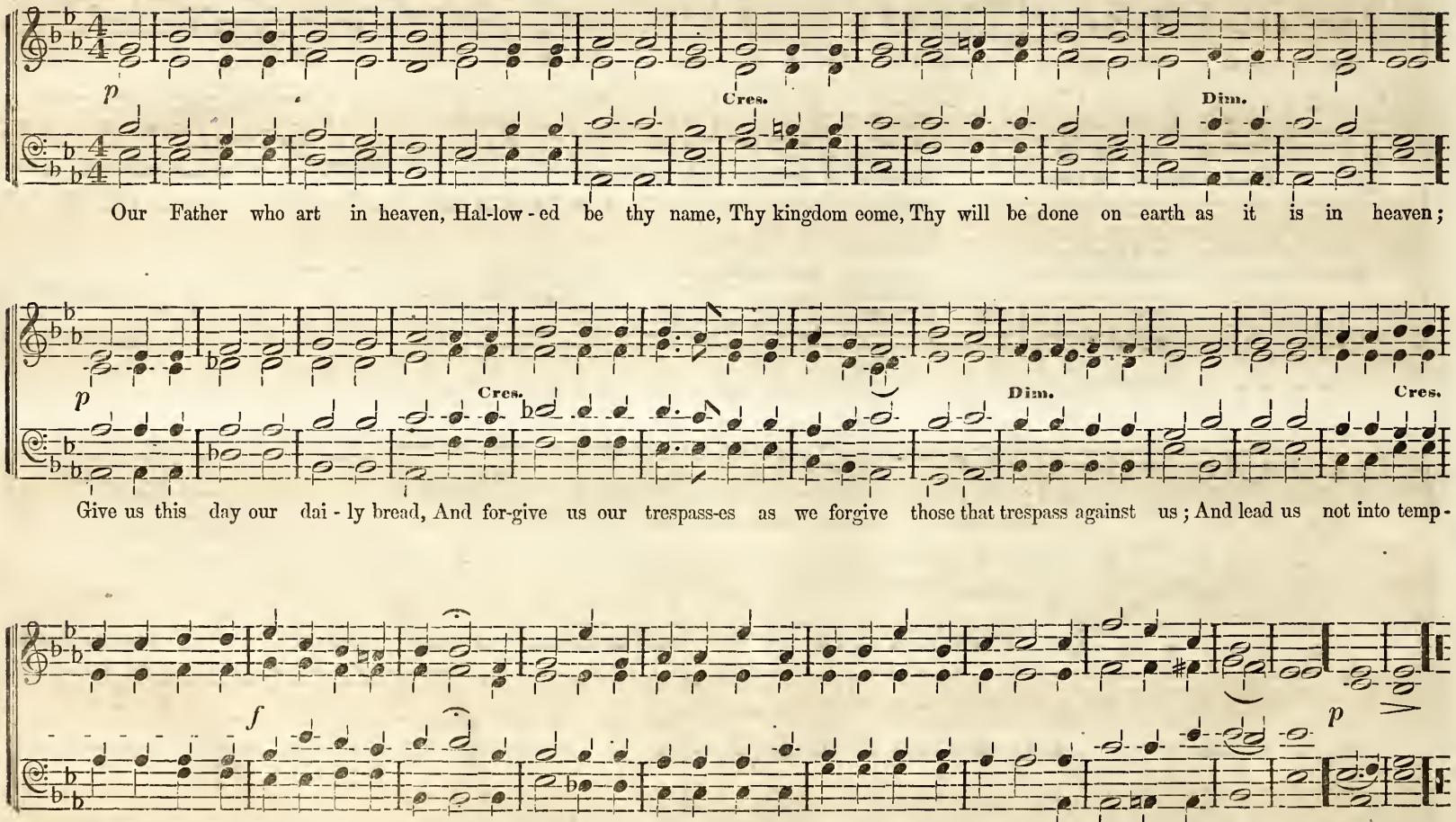

Trust ye, Trust ye, Trust ye in the Lord for-ev-er, for in the Lord Je-ho-vah is ev-er-last-ing strength;
Trust ye, Trust ye, Trust ye in the Lord for-ev-er, for in the Lord Je-ho-vah is ev-er-last-ing strength;
Thou wilt keep him in per fect peace, Thou wilt keep him in per-fect peace, whose mind is stayed on thee, whose mind is stayed on thee.
Thou wilt keep him in per-fect peace, Thou wilt keep him in per-fect peace, whose mind is stayed on thee, whose mind is stayed on thee

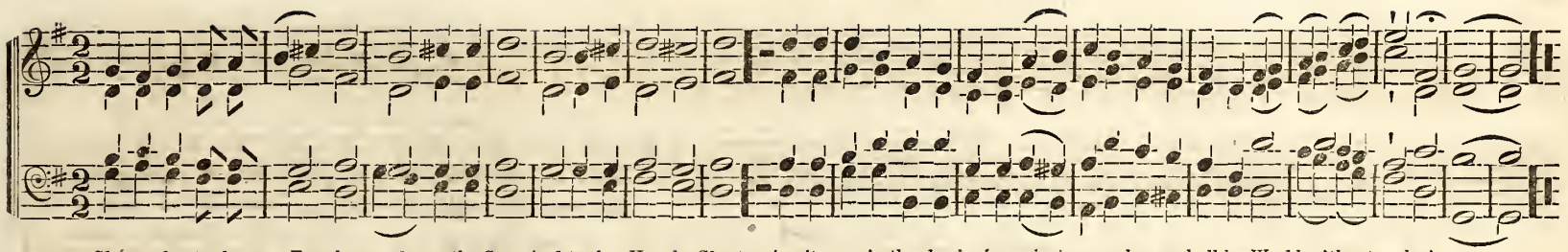

Ho-san-na, Ho-san-na, Blessed is he that cometh in the name of the Lord; Ho-san-na, Ho-san-na, Blessed is he that
Ho-san-na, Ho-san-na, Blessed is he that cometh in the name of the Lord; Ho-san-na, Ho-san-na, Blessed is he that
cometh in the name of the Lord; Ho-san-na, Ho-san-na, in the high-est, Ho-san-na, Ho-san-na, to our King!
cometh in the name of the Lord; Ho-san-na, Ho-san-na, in the high-est, Ho-san-na, Ho-san-na, to our King!


Blessed are the meek, Blessed are the meek, Blessed are the meek, Blessed are the meek, For they shall in - her - it the earth, For they shall in-
Blessed are the meek, the meek, Blessed are the meek, the meek, For they shall in - - - - her - - it the earth, they shall in - -
Blessed are the meek, Blessed are the meek, Blessed are the meek, For they shall in - her - it the earth, For they shall in-
her - it the earth, For they shall in - her - it the earth, Blessed are the meek, Blessed are the meek, Blessed, blessed are the meek.
her - - - it the earth, For they shall in - her - it the earth, Blessed are the meek, the meek, Blessed are the meek.
her - it the earth, For they shall in - her - it the earth, Blessed are the meek, Blessed are the meek, Blessed are the meek, Blessed are the meek.

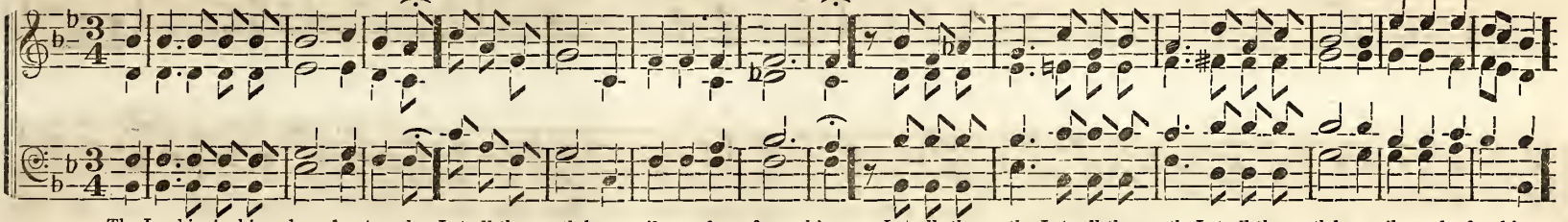
THE LORD'S PRAYER.

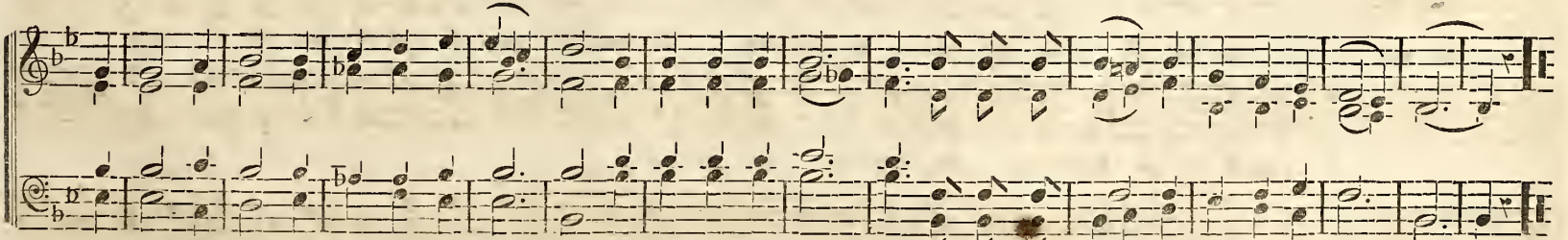
Arranged by E. H.





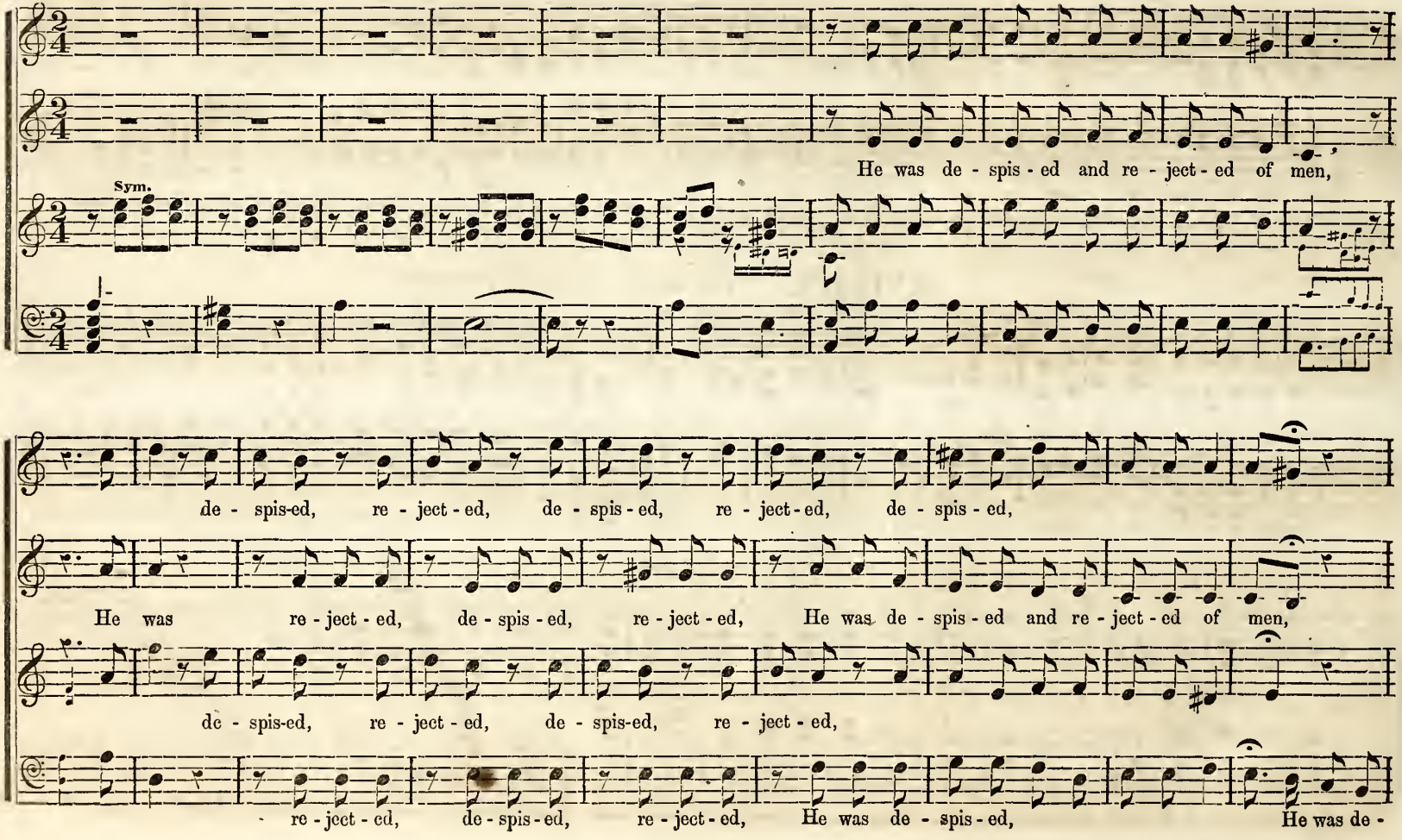
SENTENCE. "The Lord is in his holy temple." *

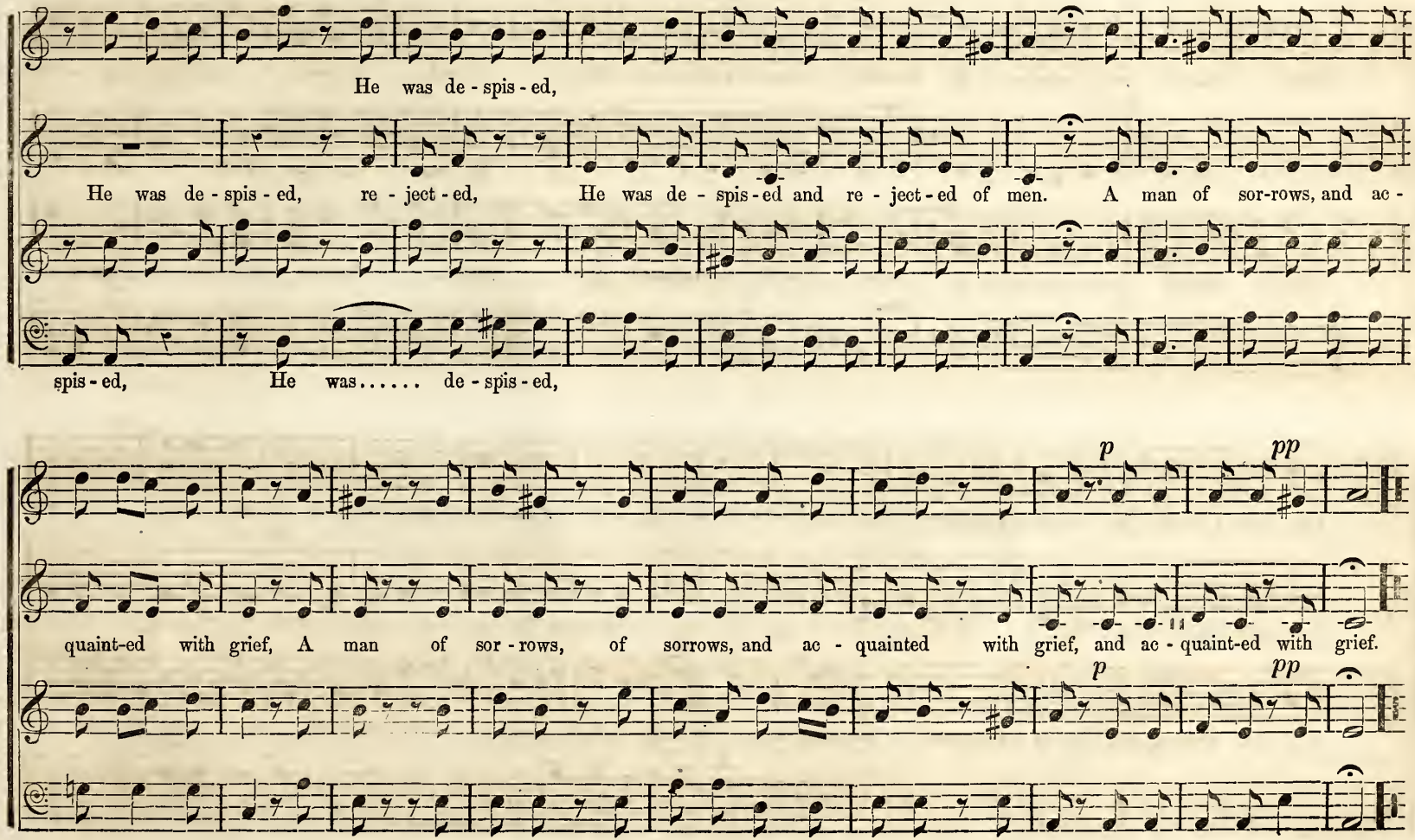


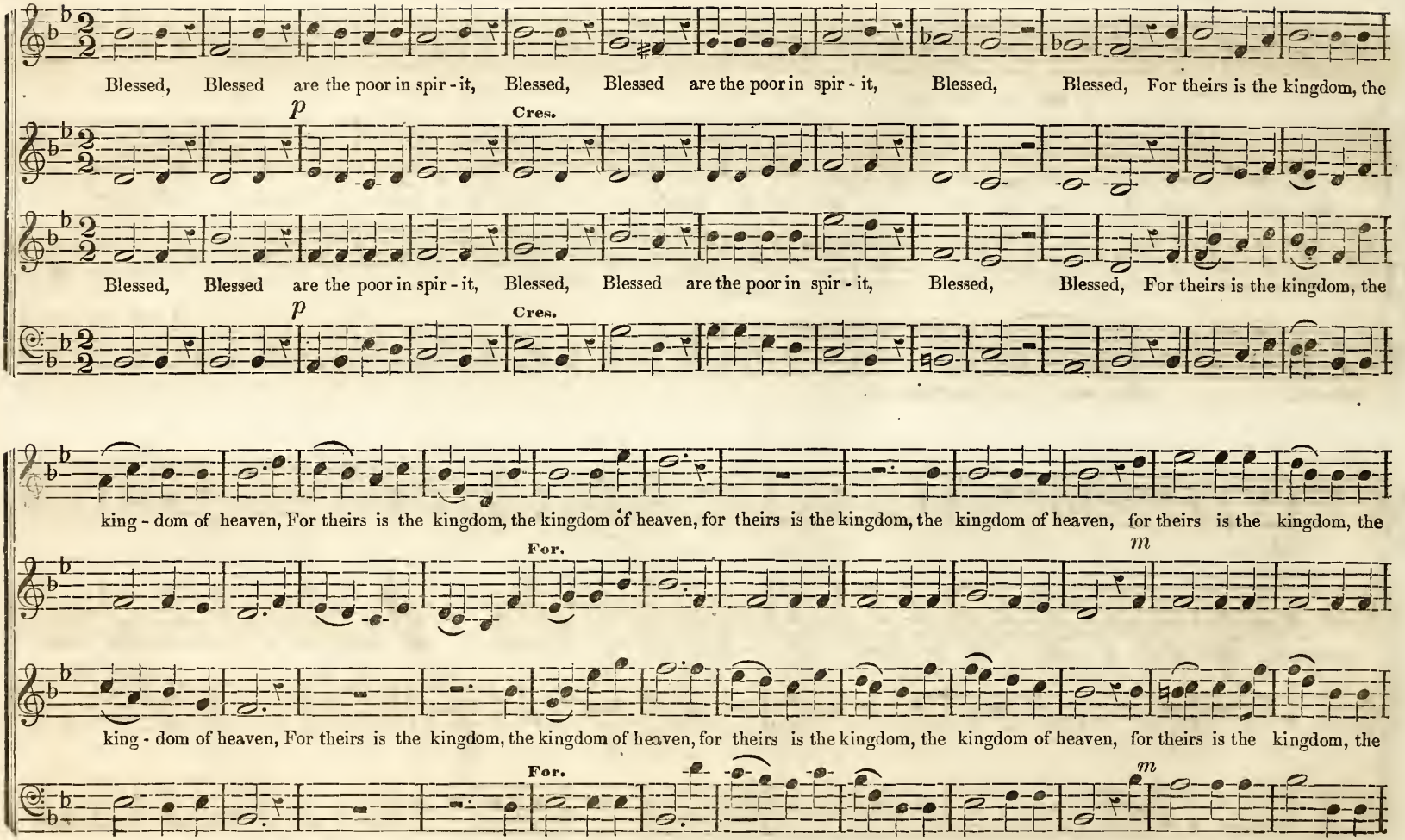


SENTENCE. "He was despised."

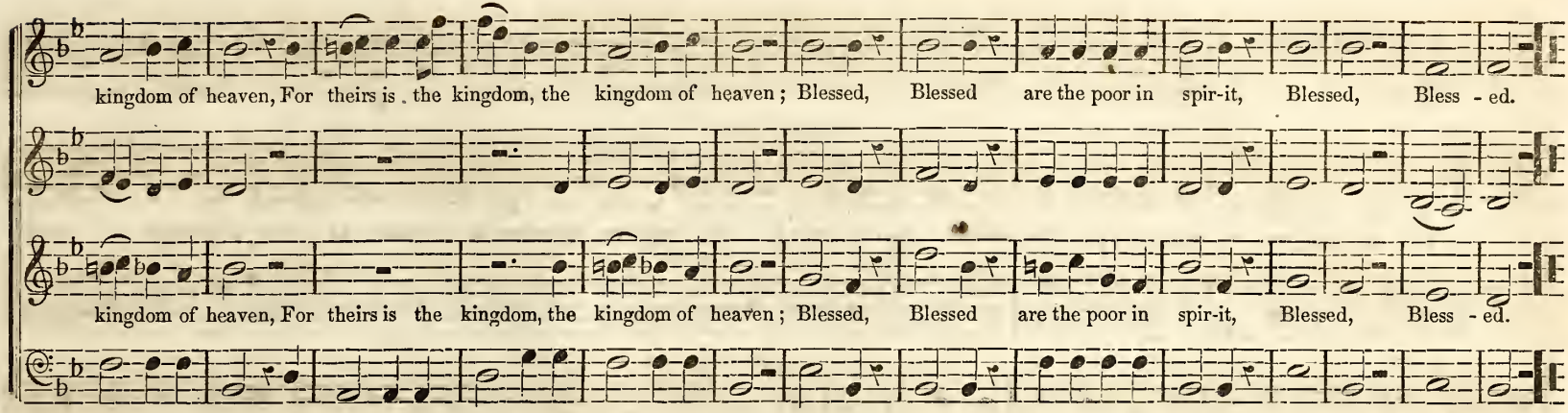
E. HAMILTON.




He was de - spis - ed,
He was de - spis - ed, re - ject - ed, He was de - spis - ed and re - ject - ed of men. A man of sor-rows, and ac -
spis - ed, He was..... de - spis - ed,
p
pp
quaint-ed with grief, A man of sor - rows, of sorrows, and ac - quainted with grief, and ac - quaint-ed with grief.
p
pp

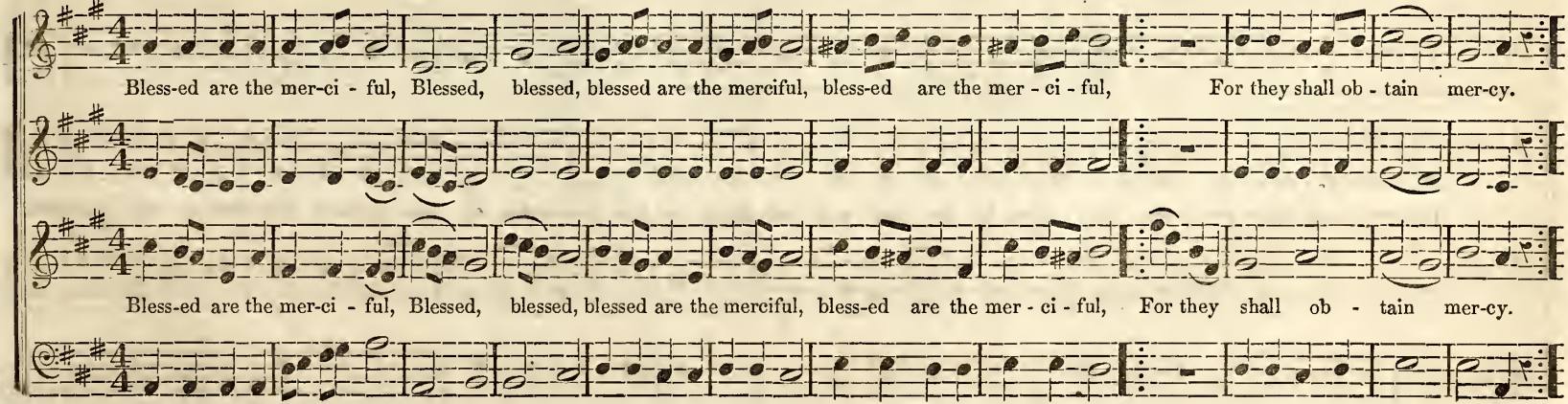

Blessed, Blessed are the poor in spir - it, Blessed, Blessed are the poor in spir - it, Blessed, Blessed, For theirs is the kingdom, the
p
Cres.
Blessed, Blessed are the poor in spir - it, Blessed, Blessed are the poor in spir - it, Blessed, Blessed, For theirs is the kingdom, the
p
Cres.
king - dom of heaven, For theirs is the kingdom, the kingdom of heaven, for theirs is the kingdom, the kingdom of heaven, for theirs is the kingdom, the
For.
m
king - dom of heaven, For theirs is the kingdom, the kingdom of heaven, for theirs is the kingdom, the kingdom of heaven, for theirs is the kingdom, the
For.
m

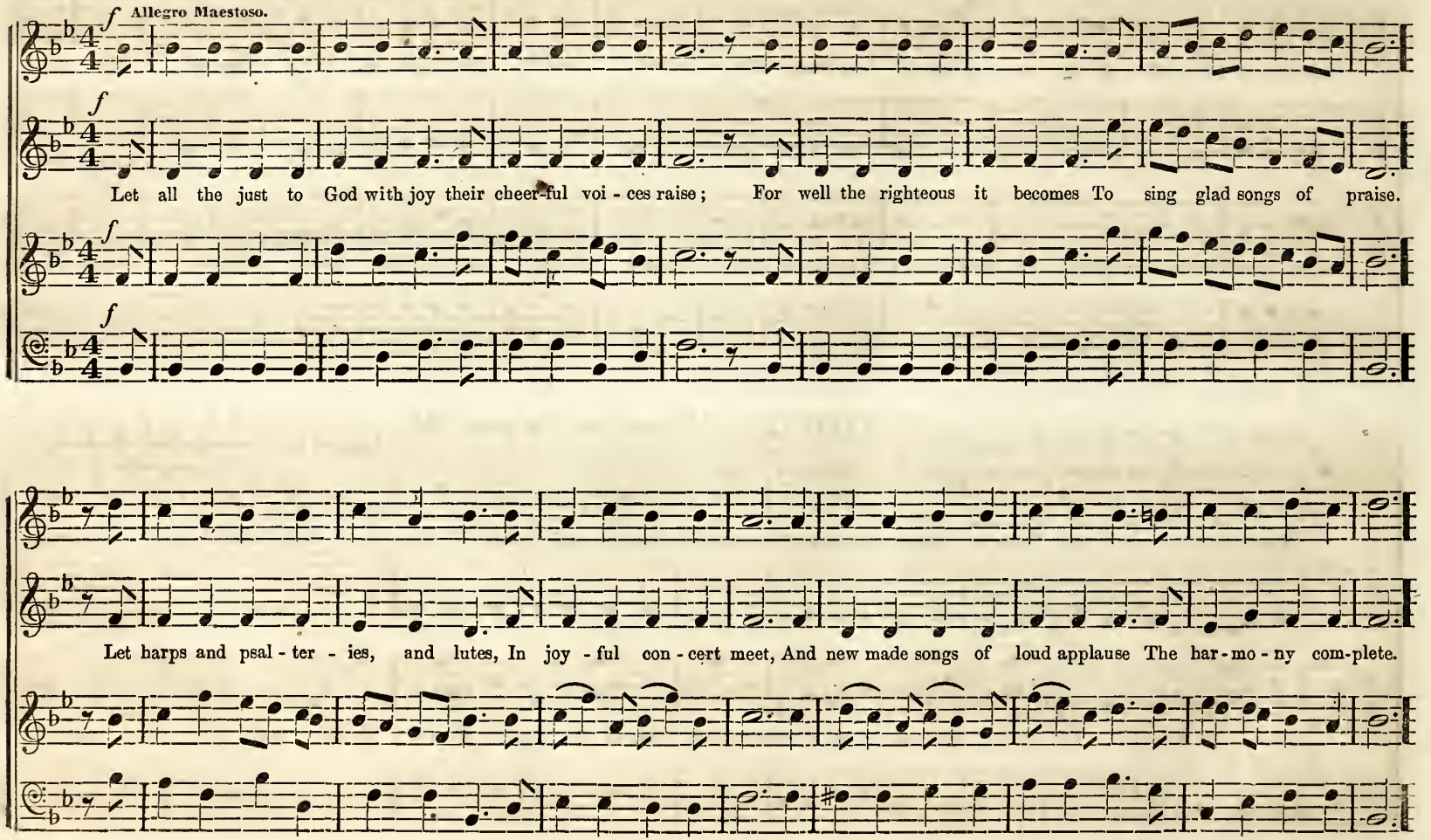
BEATITUDE. (Concluded.)

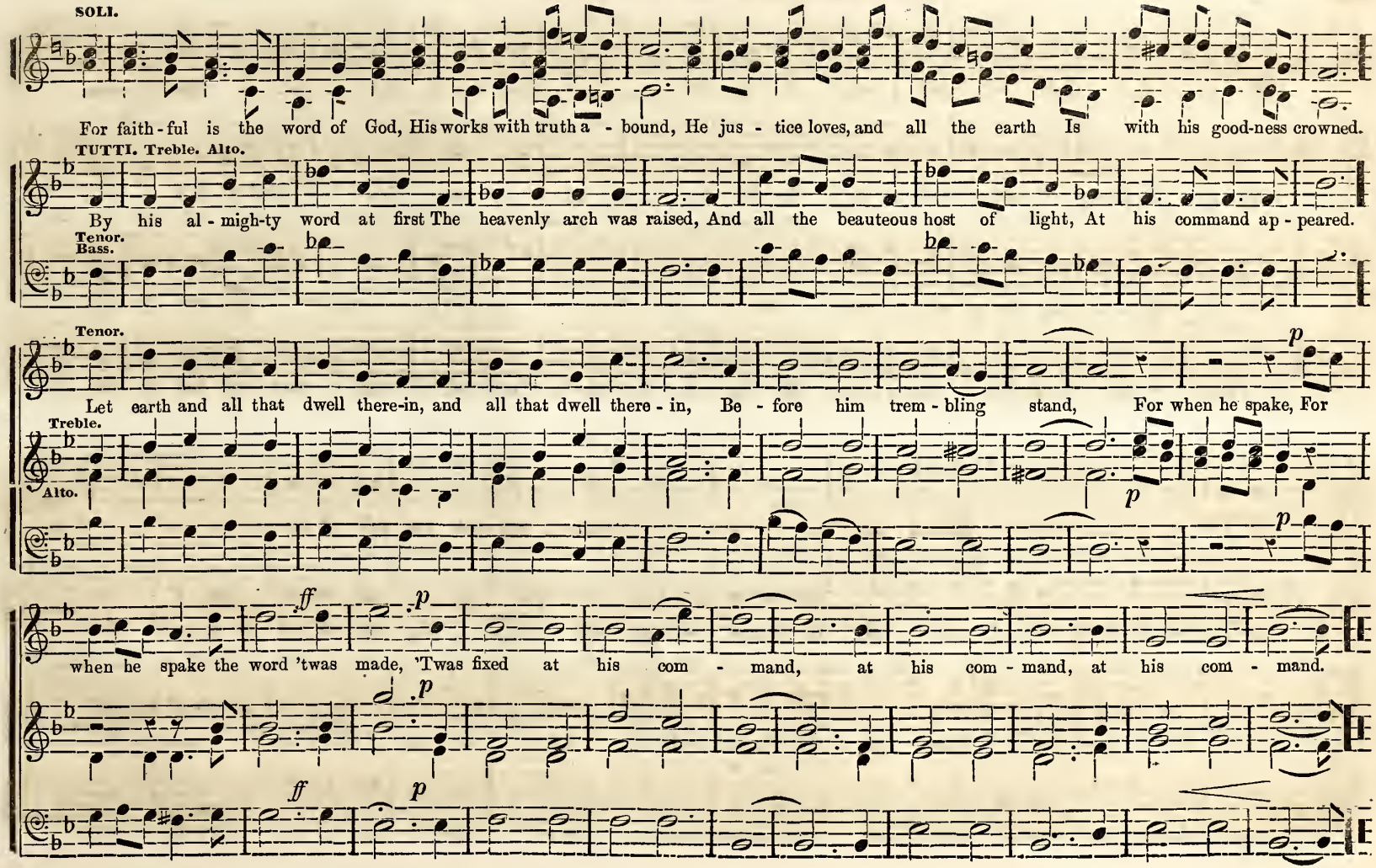


BEATITUDE. "Blessed are the merciful."

† Tenor and Treble interchange parts at the repeat.

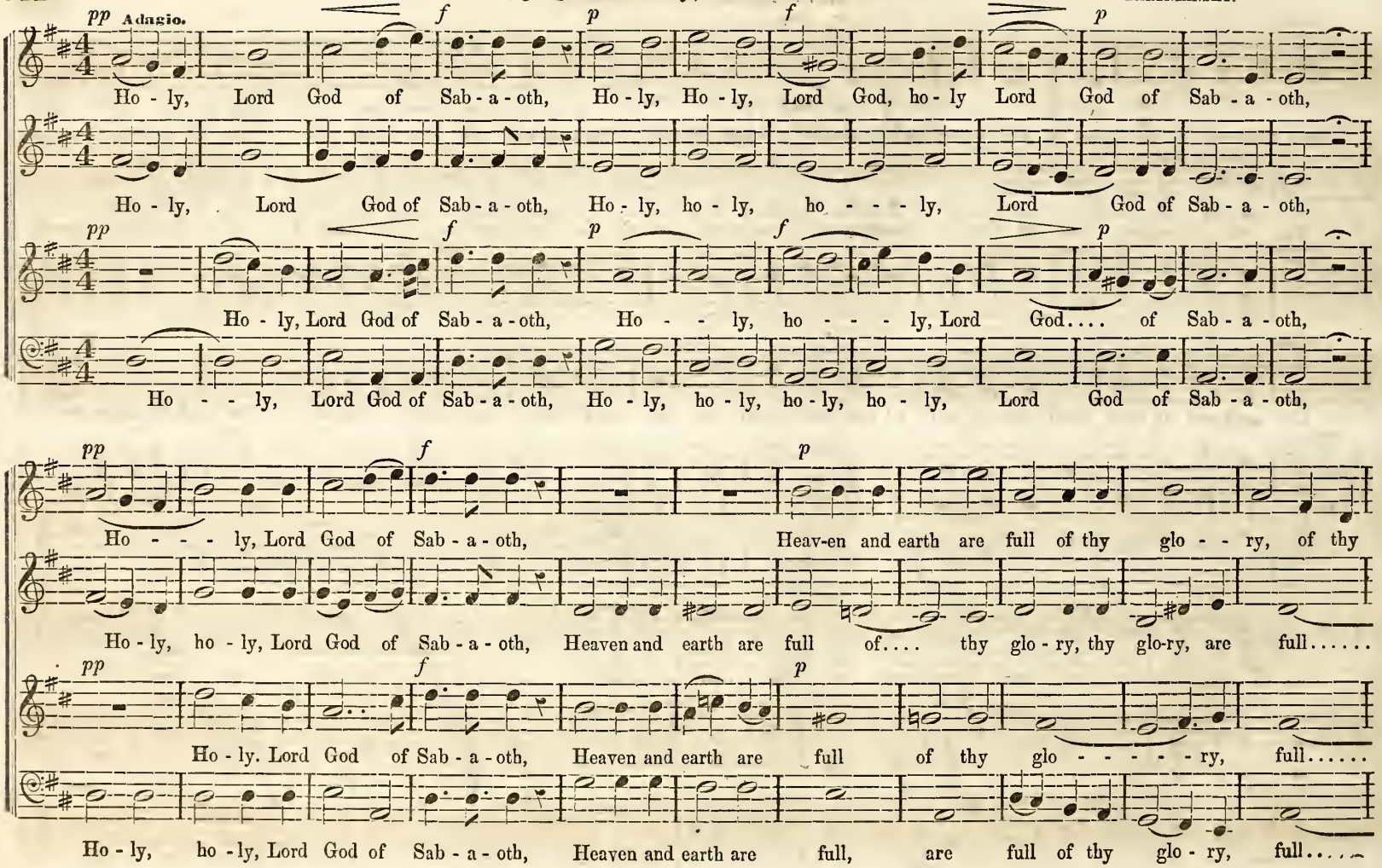


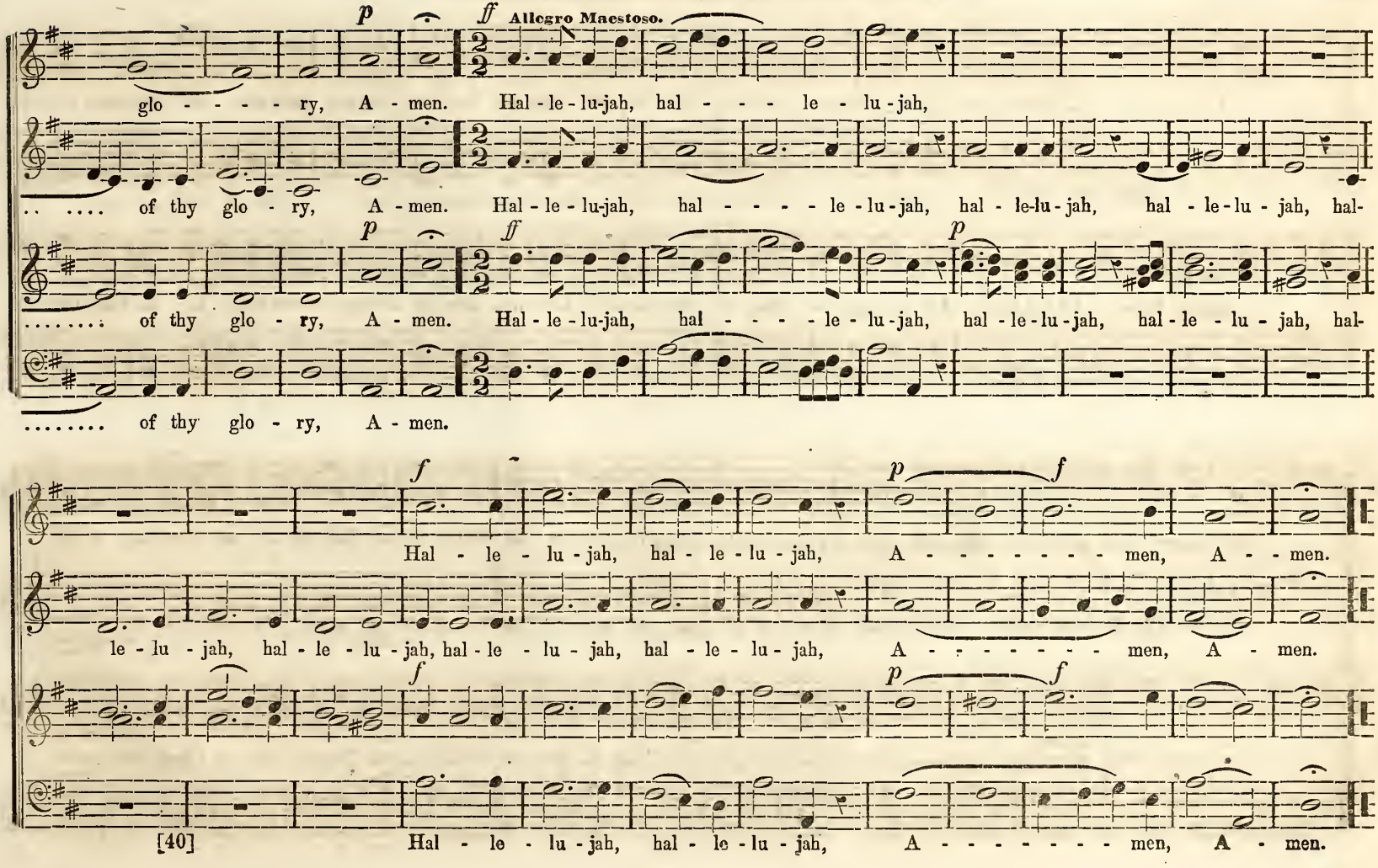

f Allegro Maestoso.
Let all the just to God with joy their cheer-ful voi - ces raise; For well the righteous it becomes To sing glad songs of praise.
Let harps and psal - ter - ies, and lutes, In joy - ful con - cert meet, And new made songs of loud applause The har - mo - ny com-plete.

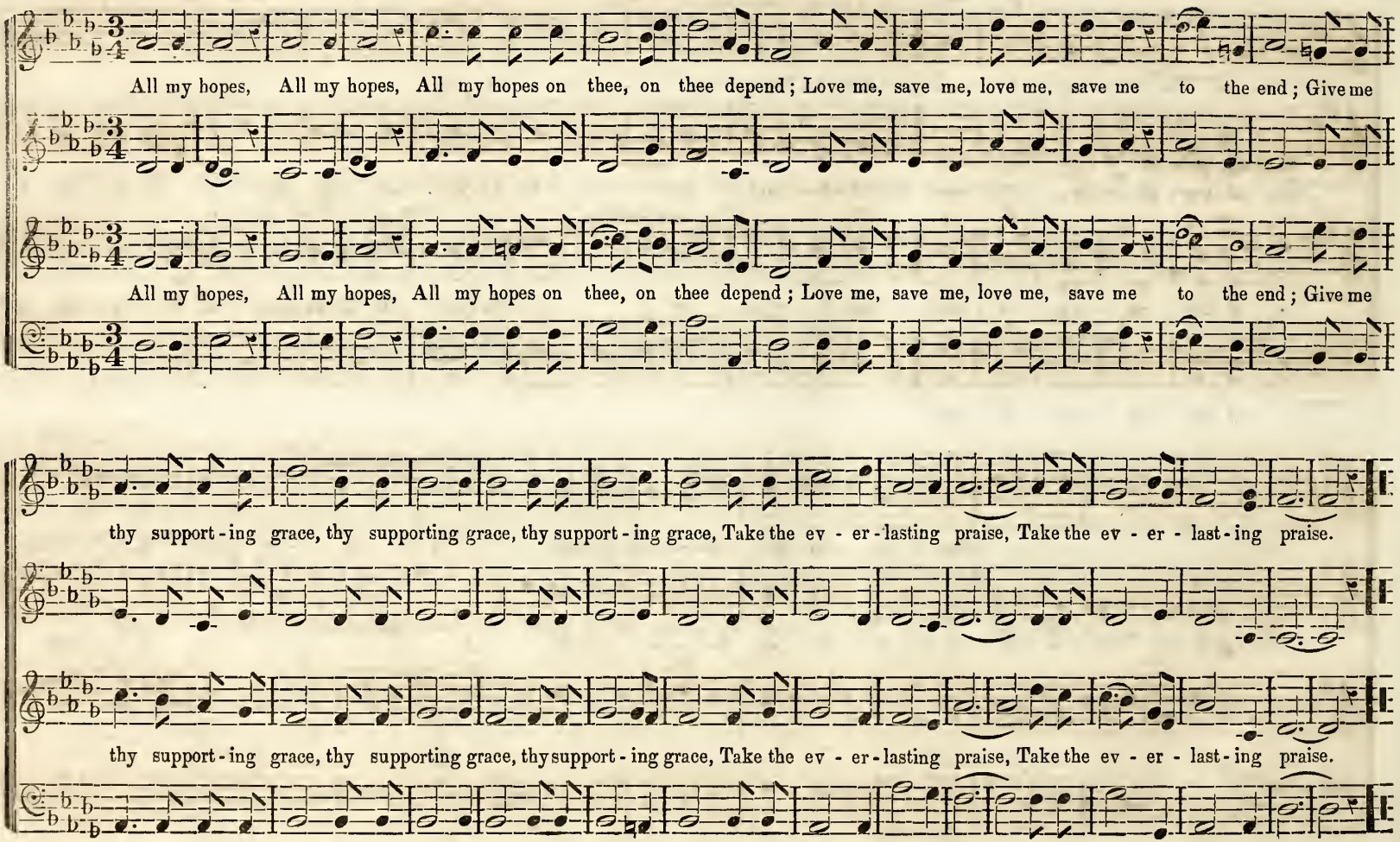

SOLI.
For faith-ful is the word of God, His works with truth a - bound, He jus - tice loves, and all the earth Is with his good-ness crowned.
TUTTI. Treble. Alto.
By his al - migh-ty word at first The heavenly arch was raised, And all the beauteous host of light, At his command ap - peared.
Tenor. Bass.
Tenor.
Let earth and all that dwell there-in, and all that dwell there - in, Be - fore him trem - bling stand, For when he spake, For
Treble.
Alto.
when he spake the word 'twas made, 'Twas fixed at his com - mand, at his com - mand, at his com - mand.

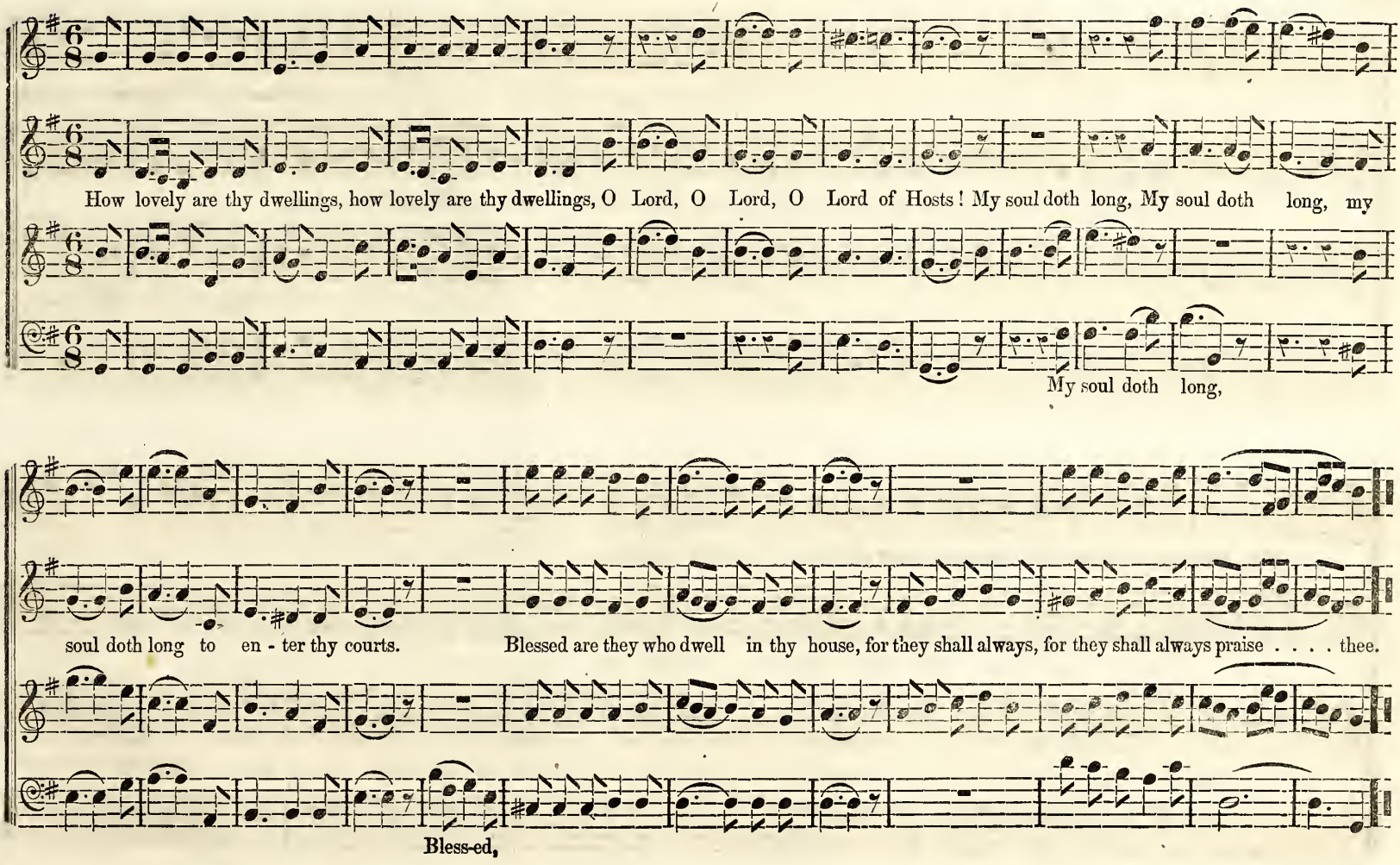
SANCTUS. "Holy, Lord God of Sabaoth."

BARTNIANSKY.



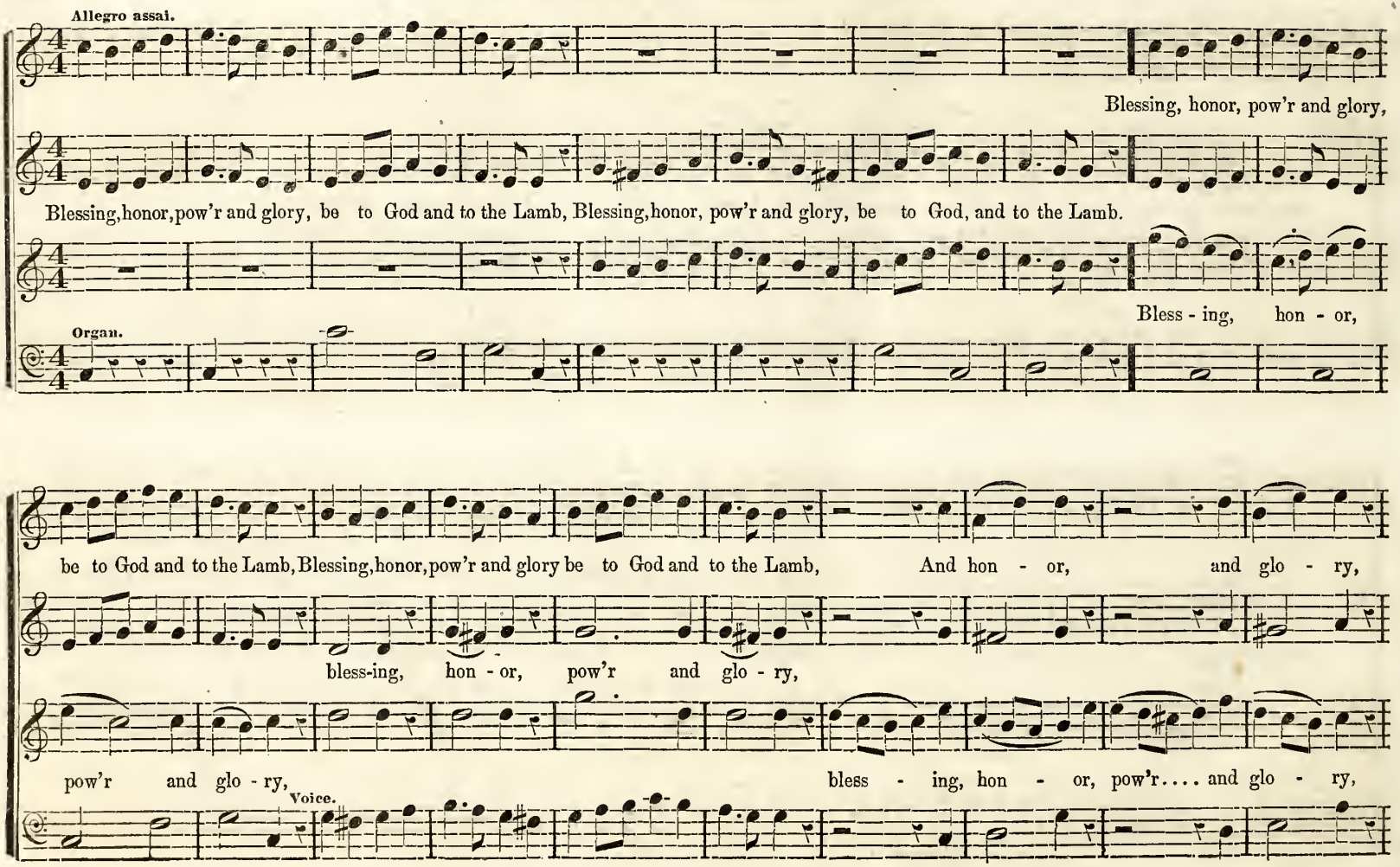

p
ff
Allegro Maestoso.
glo - - - - ry, A - men. Hal - le - lu-jah, hal - - - - le - lu - jah,
.. .... of thy glo - ry, A - men. Hal - le - lu-jah, hal - - - - le - lu - jah, hal - le-lu - jah, hal - le-lu - jah, hal-
p
ff
p
..... of thy glo - ry, A - men. Hal - le - lu-jah, hal - - - - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal-
..... of thy glo - ry, A - men.
f
p
f
Hal - le - lu - jah, hal - le - lu - jah, A - - - - - - - - men, A - - men.
le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - - - - - - - - men, A - men.
f
p
f
[40] Hal - le - lu - jah, hal - le - lu - jah, A - - - - - - - - men, A - men.

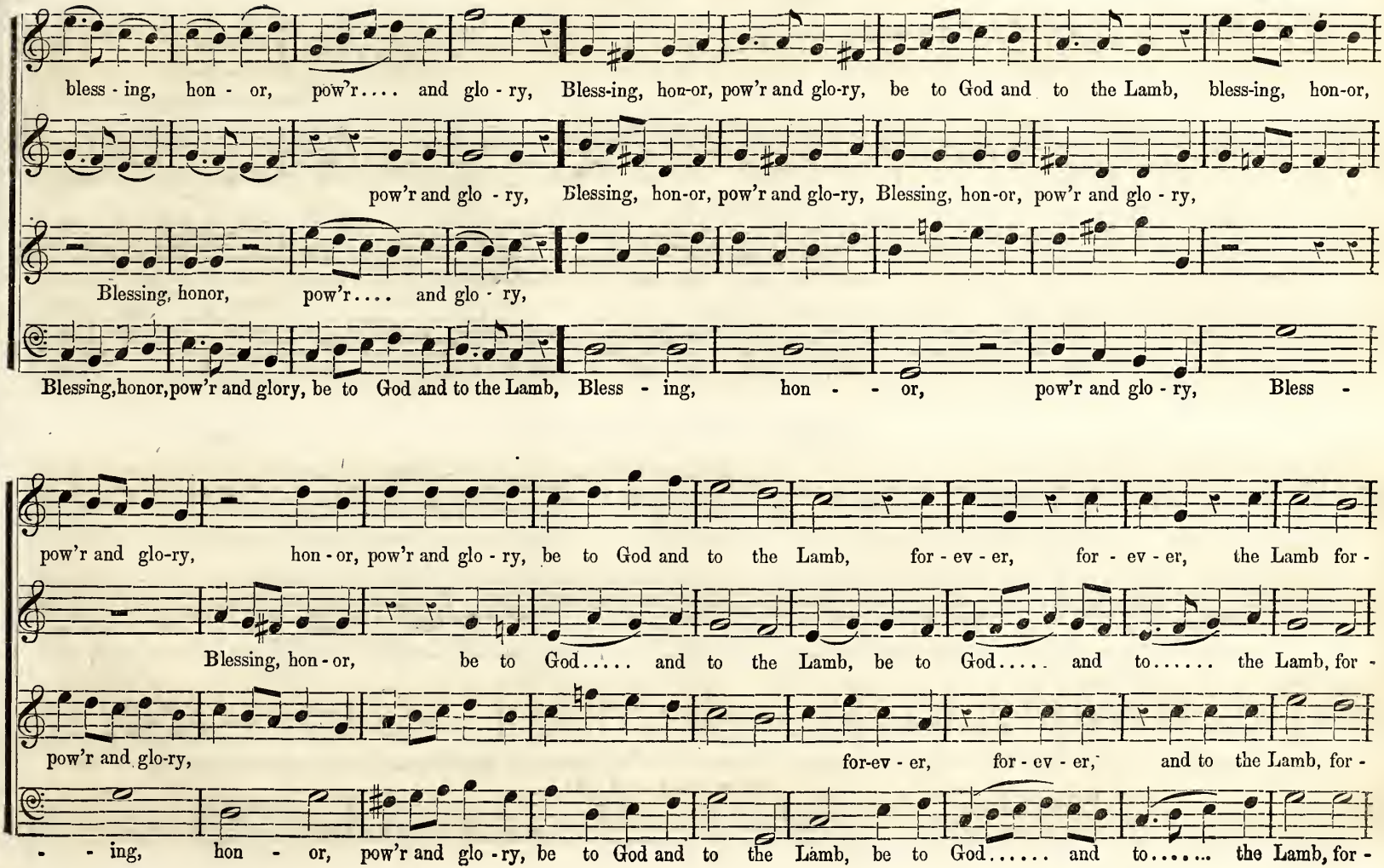

All my hopes, All my hopes, All my hopes on thee, on thee depend; Love me, save me, love me, save me to the end; Give me
All my hopes, All my hopes, All my hopes on thee, on thee depend; Love me, save me, love me, save me to the end; Give me
thy support-ing grace, thy supporting grace, thy support-ing grace, Take the ev - er-lasting praise, Take the ev - er - last-ing praise.
thy support-ing grace, thy supporting grace, thy support-ing grace, Take the ev - er-lasting praise, Take the ev - er - last-ing praise.


How lovely are thy dwellings, how lovely are thy dwellings, O Lord, O Lord, O Lord of Hosts! My soul doth long, My soul doth long, my
My soul doth long,
soul doth long to en - ter thy courts. Blessed are they who dwell in thy house, for they shall always, for they shall always praise . . . . thee.
Bless-ed,

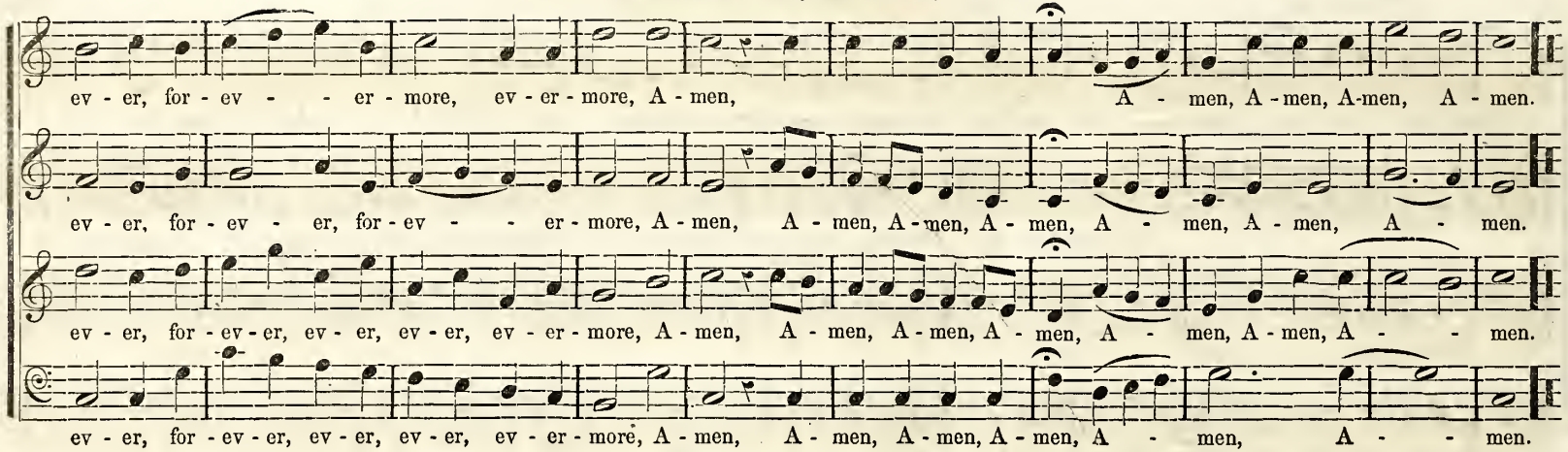
ANTHEM. "Blessing, honor, power and glory."

E. HAMILTON.



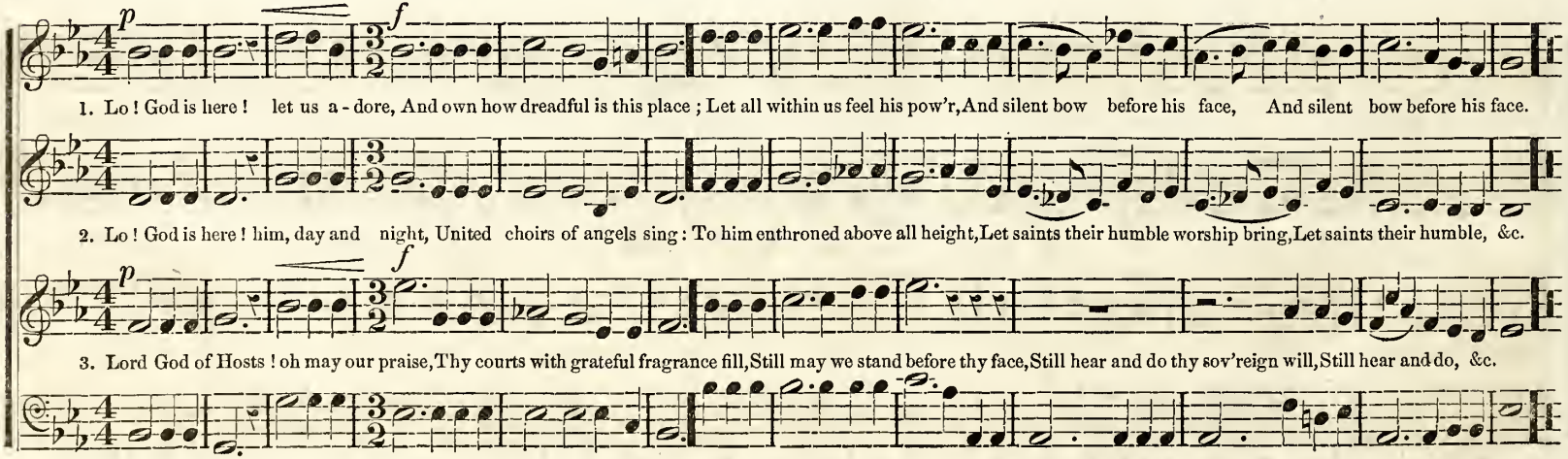

bless - ing, hon - or, pow'r.... and glo - ry, Bless-ing, hon-or, pow'r and glo-ry, be to God and to the Lamb, bless-ing, hon-or,
pow'r and glo - ry, Blessing, hon-or, pow'r and glo-ry, Blessing, hon-or, pow'r and glo - ry,
Blessing, honor, pow'r.... and glo - ry,
Blessing,honor,pow'r and glory, be to God and to the Lamb, Bless - ing, hon - - or, pow'r and glo - ry, Bless -
pow'r and glo-ry, hon - or, pow'r and glo - ry, be to God and to the Lamb, for - ev - er, for - ev - er, the Lamb for -
Blessing, hon - or, be to God..... and to the Lamb, be to God..... and to..... the Lamb, for -
pow'r and glo-ry, for-ev - er, for - ev - er, and to the Lamb, for -
- - ing, hon - or, pow'r and glo - ry, be to God and to the Lamb, be to God..... and to..... the Lamb, for -

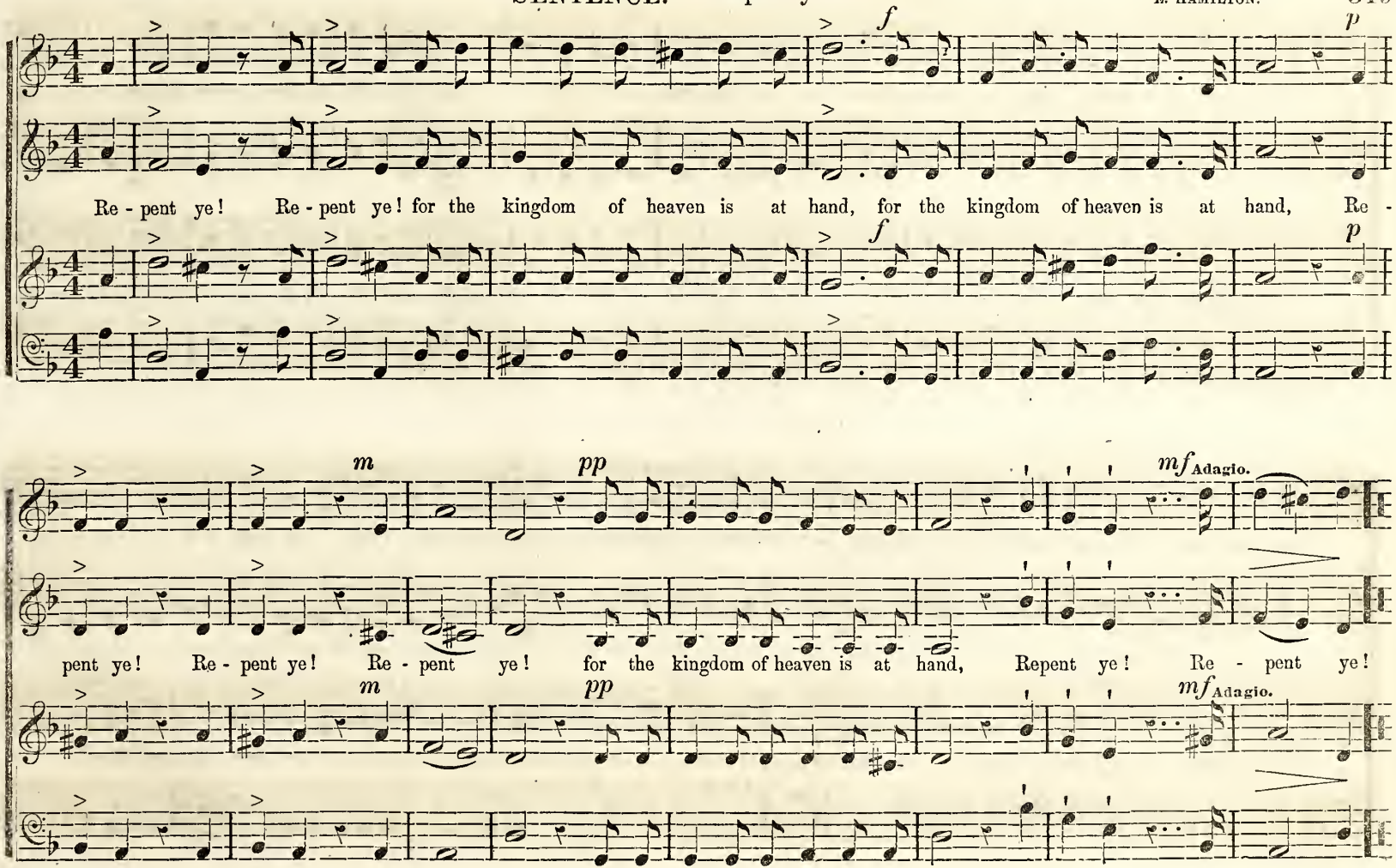
ANTHEM. (Concluded.)



HYMN. "Lo! God is here!"

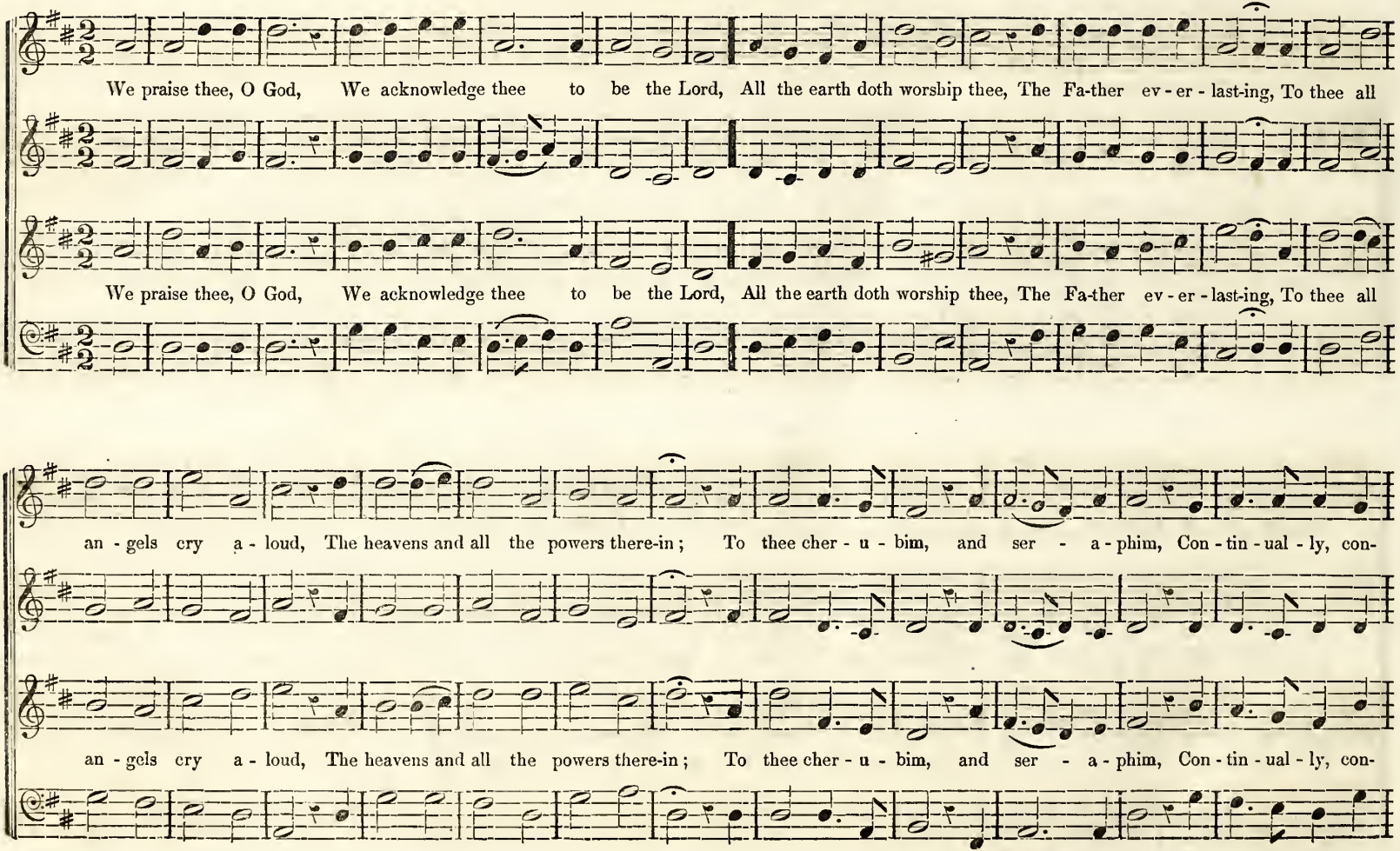
E. H.

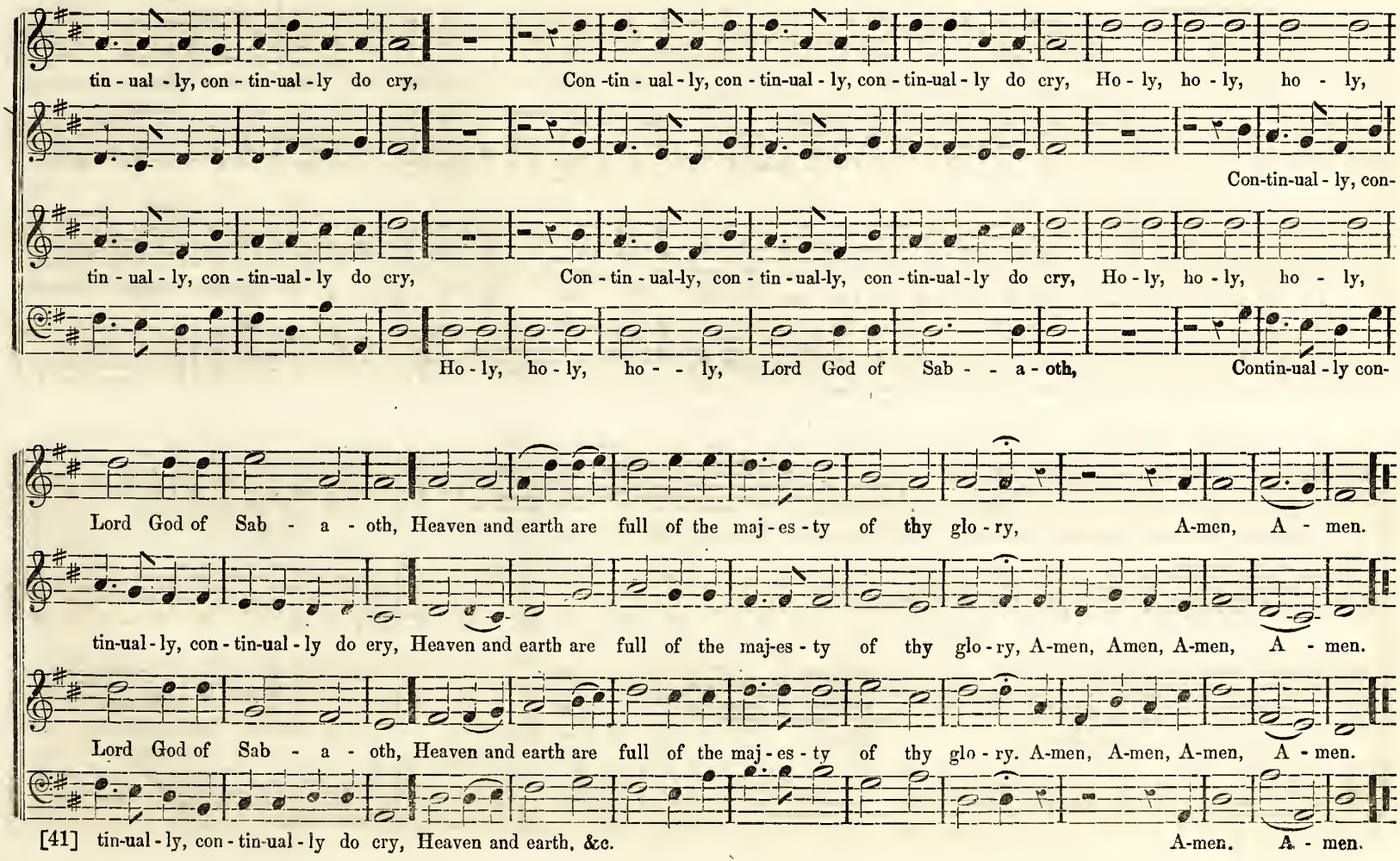



f
p
Re - pent ye! Re - pent ye! for the kingdom of heaven is at hand, for the kingdom of heaven is at hand, Re -
f
p
m
pp
mf Adagio.
pent ye! Re - pent ye! Re - pent ye! for the kingdom of heaven is at hand, Repent ye! Re - pent ye!
m
pp
mf Adagio.

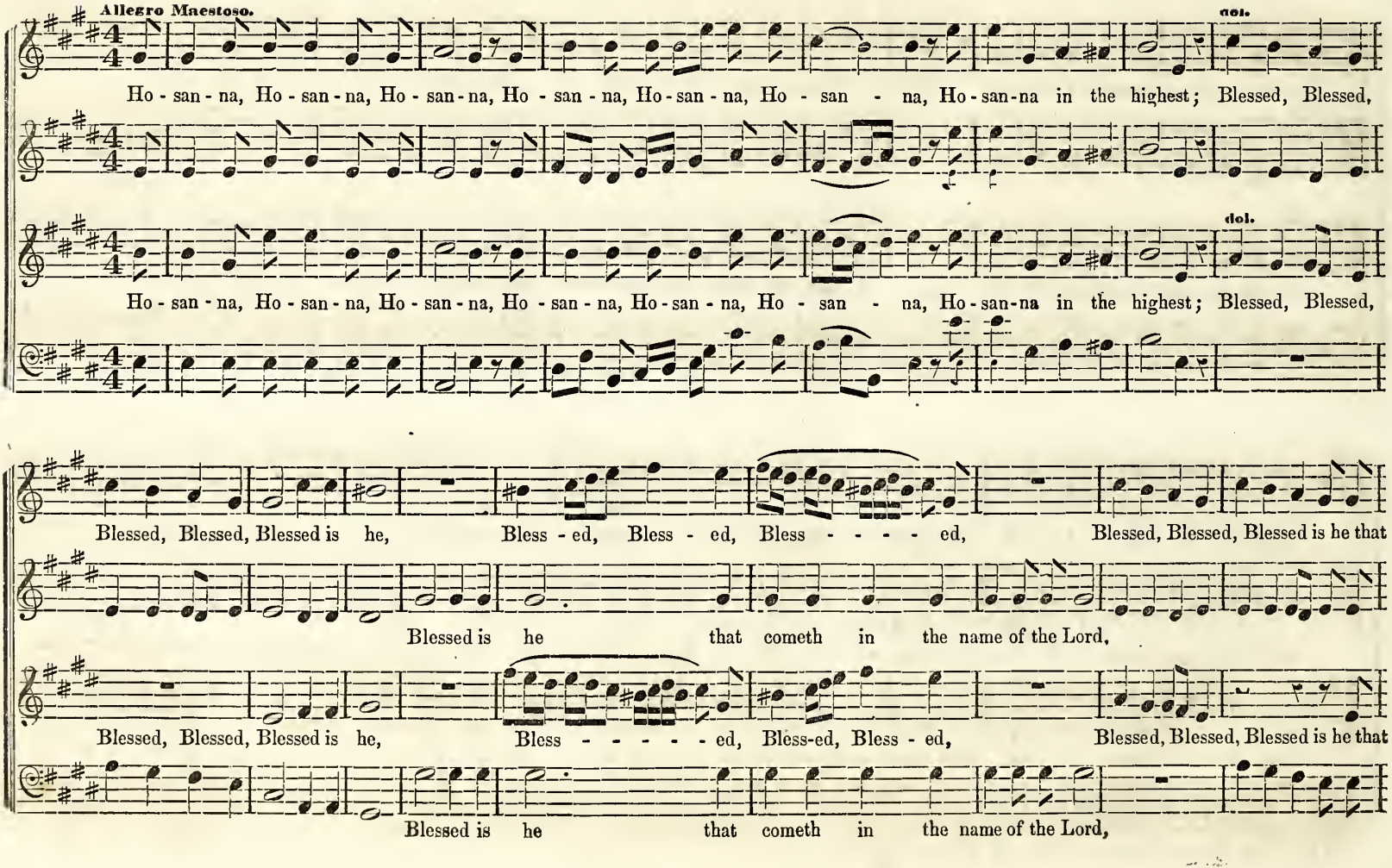
DOXOLOGY. "We praise thee, O God."

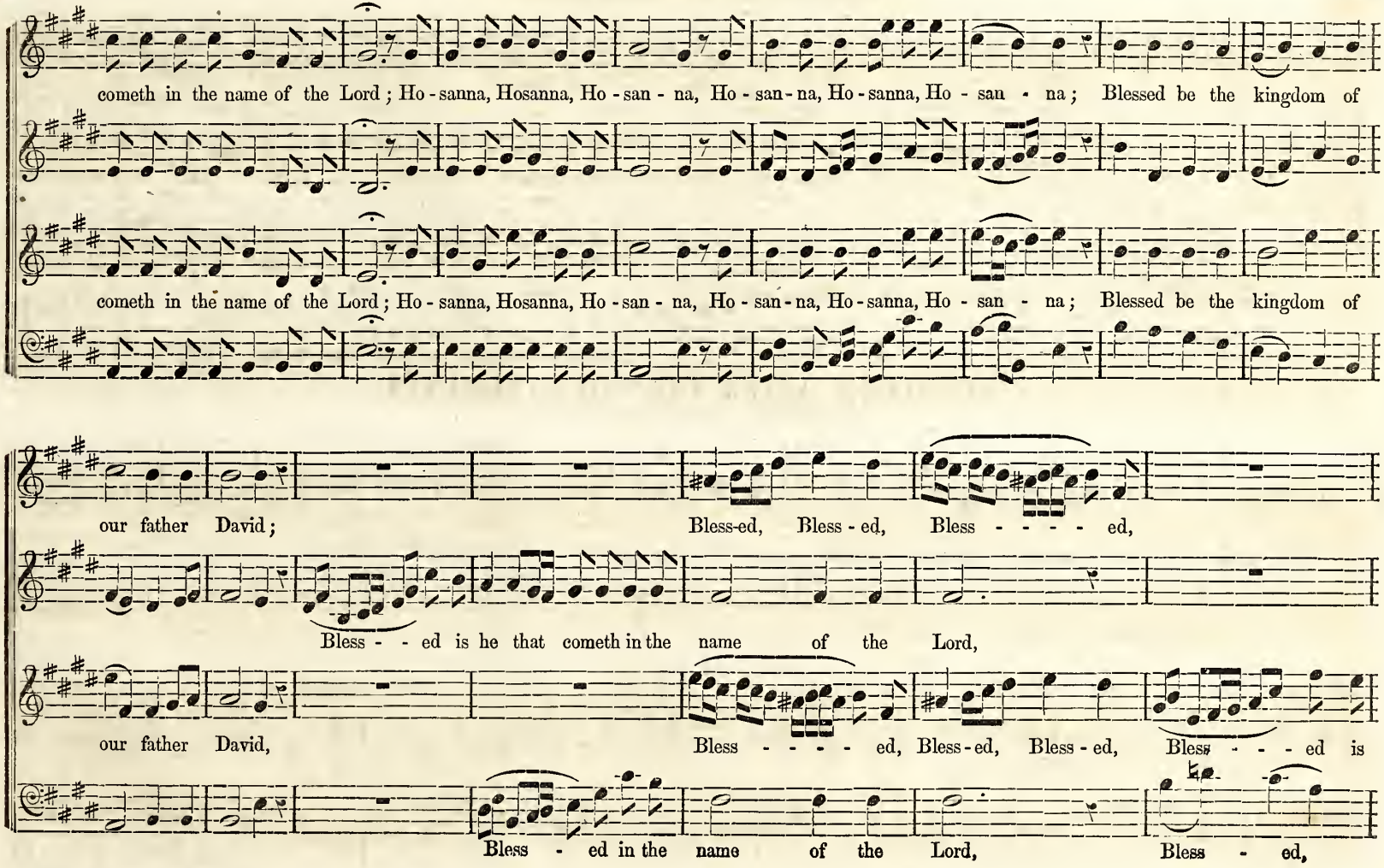
Partly from HANDEL.
Arr. by J. CAMPBELL.



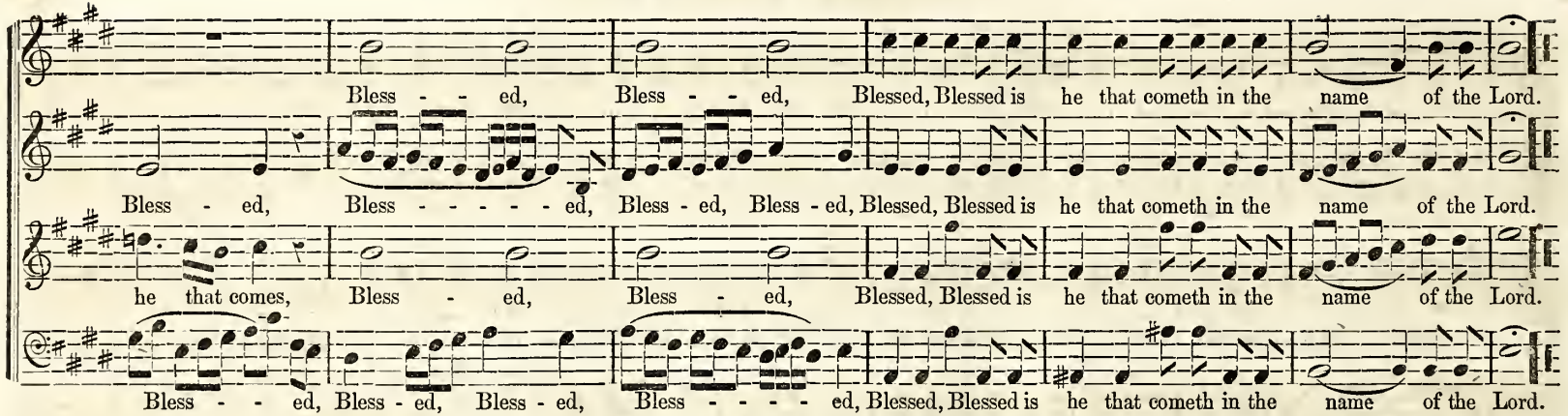

tin - ual - ly, con - tin-ual - ly do cry, Con -tin - ual - ly, con - tin-ual - ly, con - tin-ual - ly do cry, Ho - ly, ho - ly, ho - ly,
Con-tin-ual - ly, con-
tin - ual - ly, con - tin-ual - ly do cry, Con - tin - ual-ly, con - tin - ual-ly, con -tin-ual - ly do cry, Ho - ly, ho - ly, ho - ly,
Ho - ly, ho - ly, ho - - ly, Lord God of Sab - - a - oth, Contin-ual - ly con-
Lord God of Sab - a - oth, Heaven and earth are full of the maj - es - ty of thy glo - ry, A-men, A - men.
tin-ual - ly, con - tin-ual - ly do ery, Heaven and earth are full of the maj-es - ty of thy glo - ry, A-men, Amen, A-men, A - men.
Lord God of Sab - a - oth, Heaven and earth are full of the maj - es - ty of thy glo - ry. A-men, A-men, A-men, A - men.
[41] tin-ual - ly, con - tin-ual - ly do cry, Heaven and earth, &c. A-men. A - men.

HOSANNA IN THE HIGHEST.



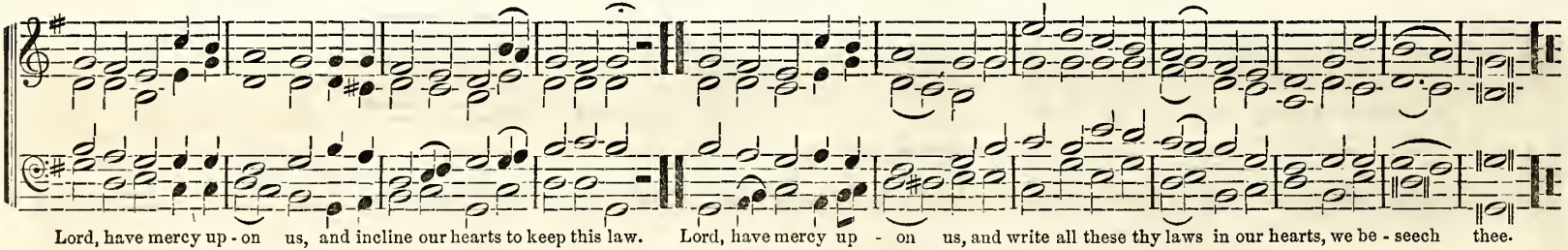

cometh in the name of the Lord; Ho-sanna, Hosanna, Ho-san-na, Ho-san-na, Ho-sanna, Ho-san-na; Blessed be the kingdom of
cometh in the name of the Lord; Ho-sanna, Hosanna, Ho-san-na, Ho-san-na, Ho-sanna, Ho-san-na; Blessed be the kingdom of
our father David; Bless-ed, Bless-ed, Bless-ed,
Bless-ed is he that cometh in the name of the Lord,
our father David, Bless-ed, Bless-ed, Bless-ed, Bless-ed is
Bless-ed in the name of the Lord, Bless-ed,

HOSANNA. (Concluded.)

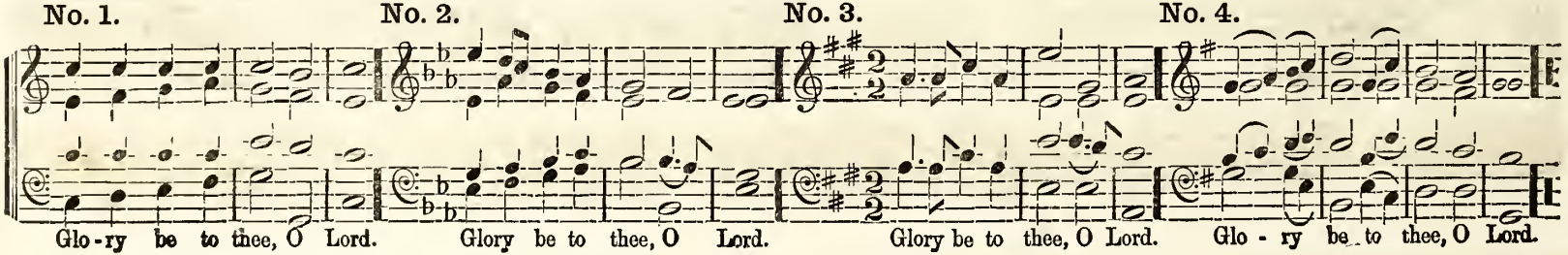


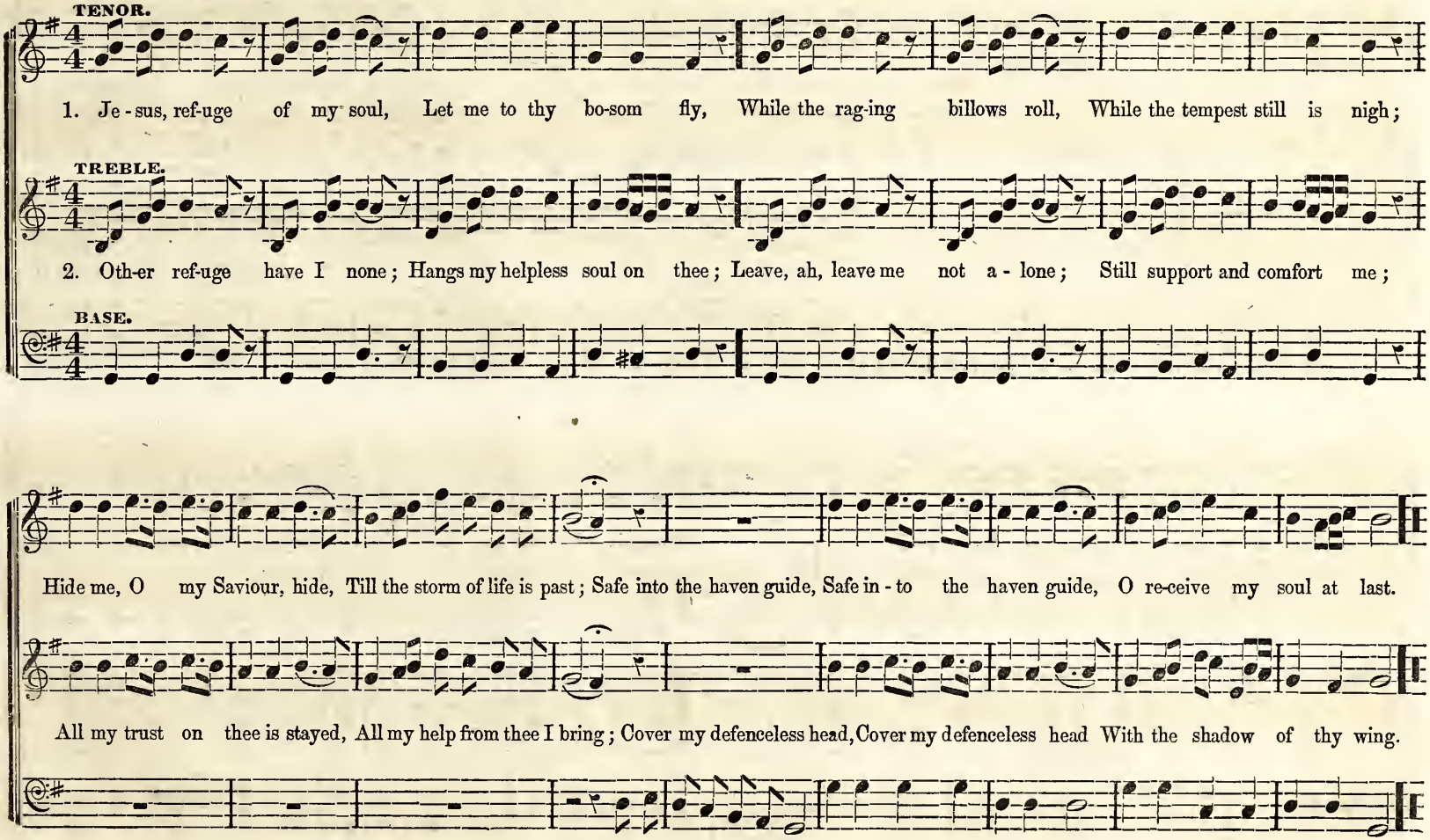
RESPONSES AFTER THE COMMANDMENTS.

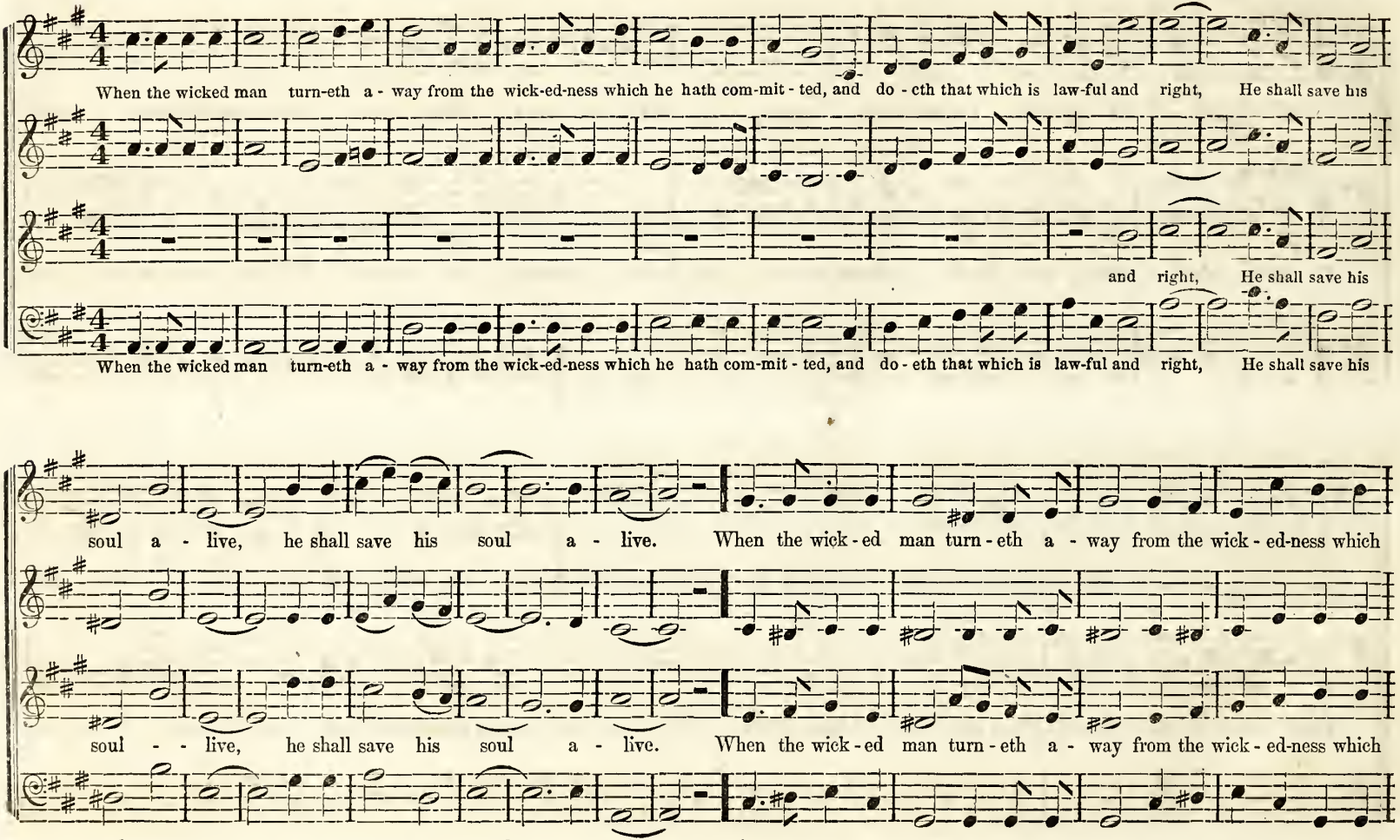
AFTER THE TENTH COMMANDMENT.

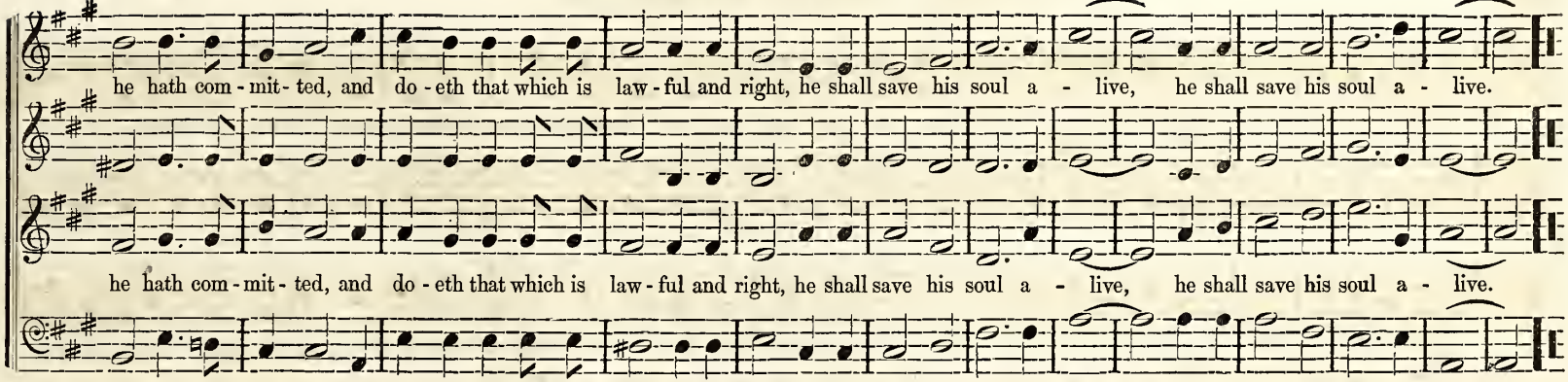


GLORIAS.

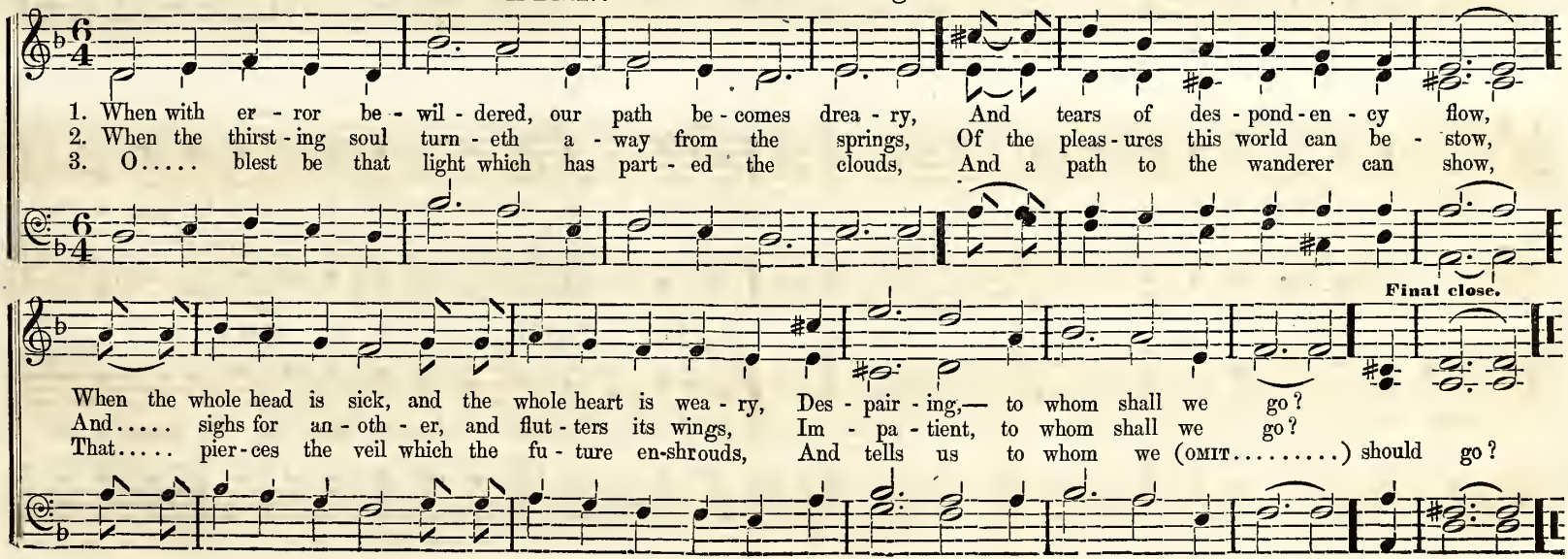



TENOR.
1. Je - sus, ref-uge of my soul, Let me to thy bo-som fly, While the rag-ing billows roll, While the tempest still is nigh;
TREBLE.
2. Oth-er ref-uge have I none; Hangs my helpless soul on thee; Leave, ah, leave me not a - lone; Still support and comfort me;
BASE.
Hide me, O my Saviour, hide, Till the storm of life is past; Safe into the haven guide, Safe in - to the haven guide, O re-ceive my soul at last.
All my trust on thee is stayed, All my help from thee I bring; Cover my defenceless head, Cover my defenceless head With the shadow of thy wing.

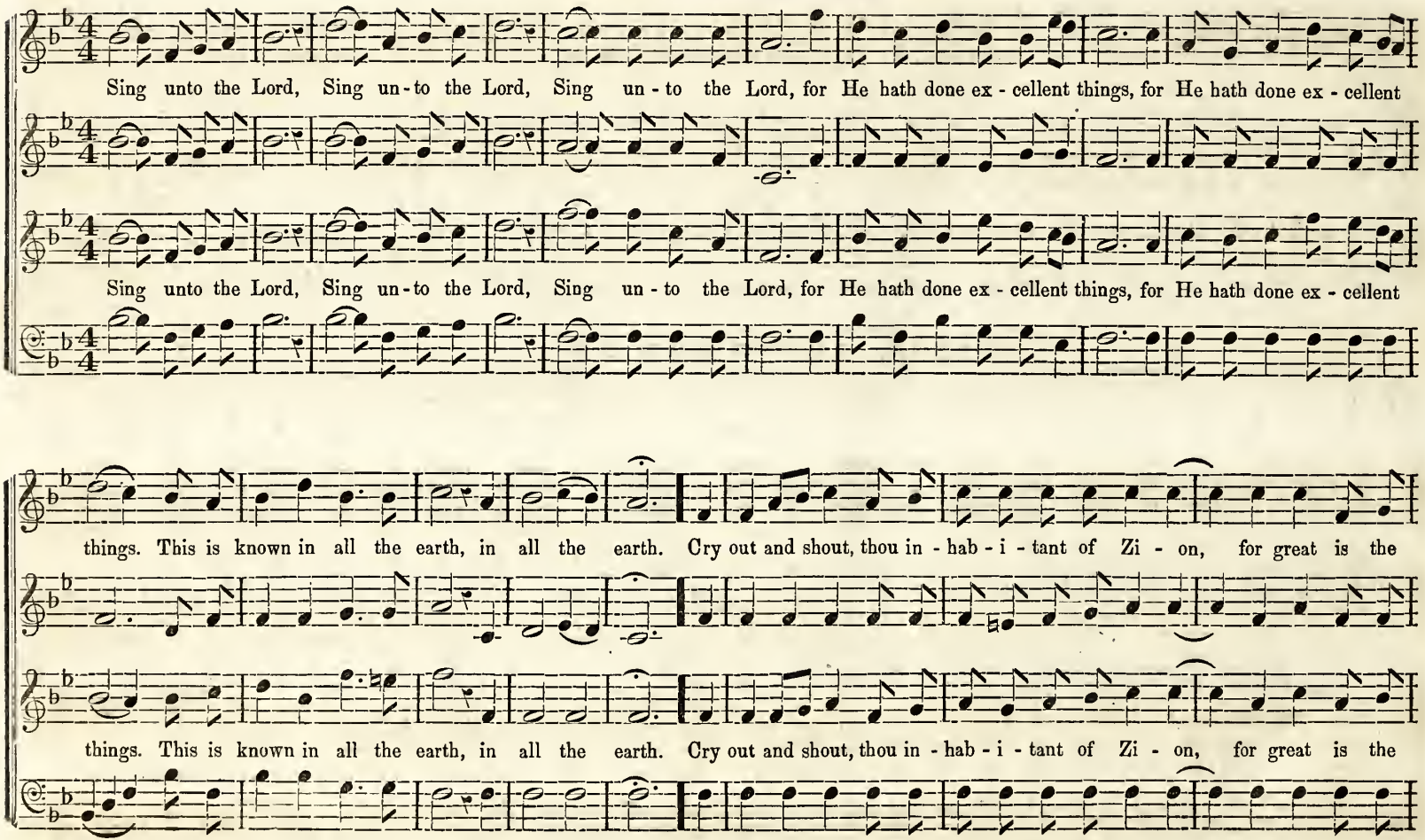

When the wicked man turn-eth a - way from the wick-ed-ness which he hath com-mit - ted, and do - cth that which is law-ful and right, He shall save his
and right, He shall save his
When the wicked man turn-eth a - way from the wick-ed-ness which he hath com-mit - ted, and do - eth that which is law-ful and right, He shall save his
soul a - live, he shall save his soul a - live. When the wick - ed man turn - eth a - way from the wick - ed-ness which
soul - - live, he shall save his soul a - live. When the wick - ed man turn - eth a - way from the wick - ed-ness which
soul a - live, he shall save his soul a - live

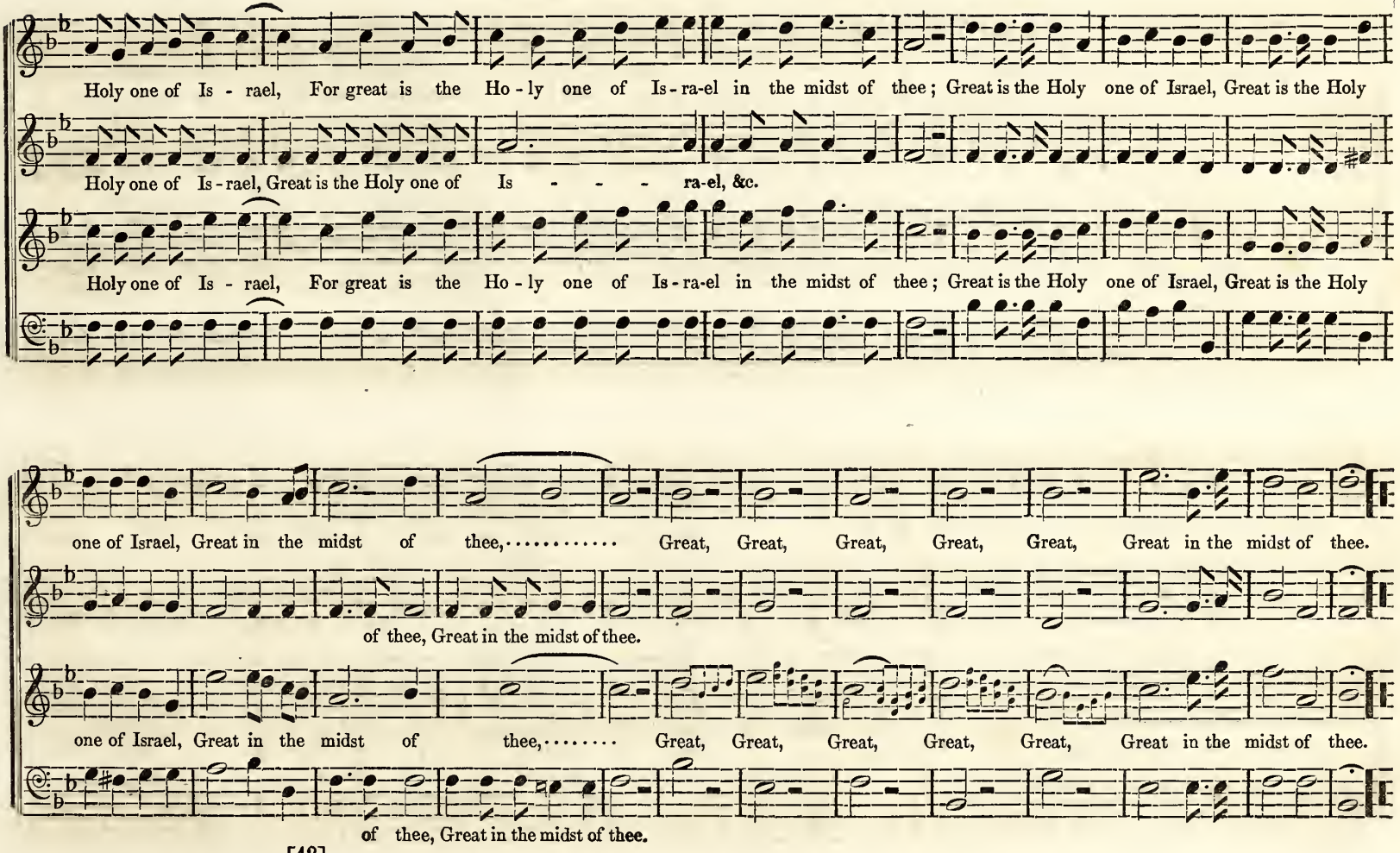


HYMN. "To whom shall we go?" †

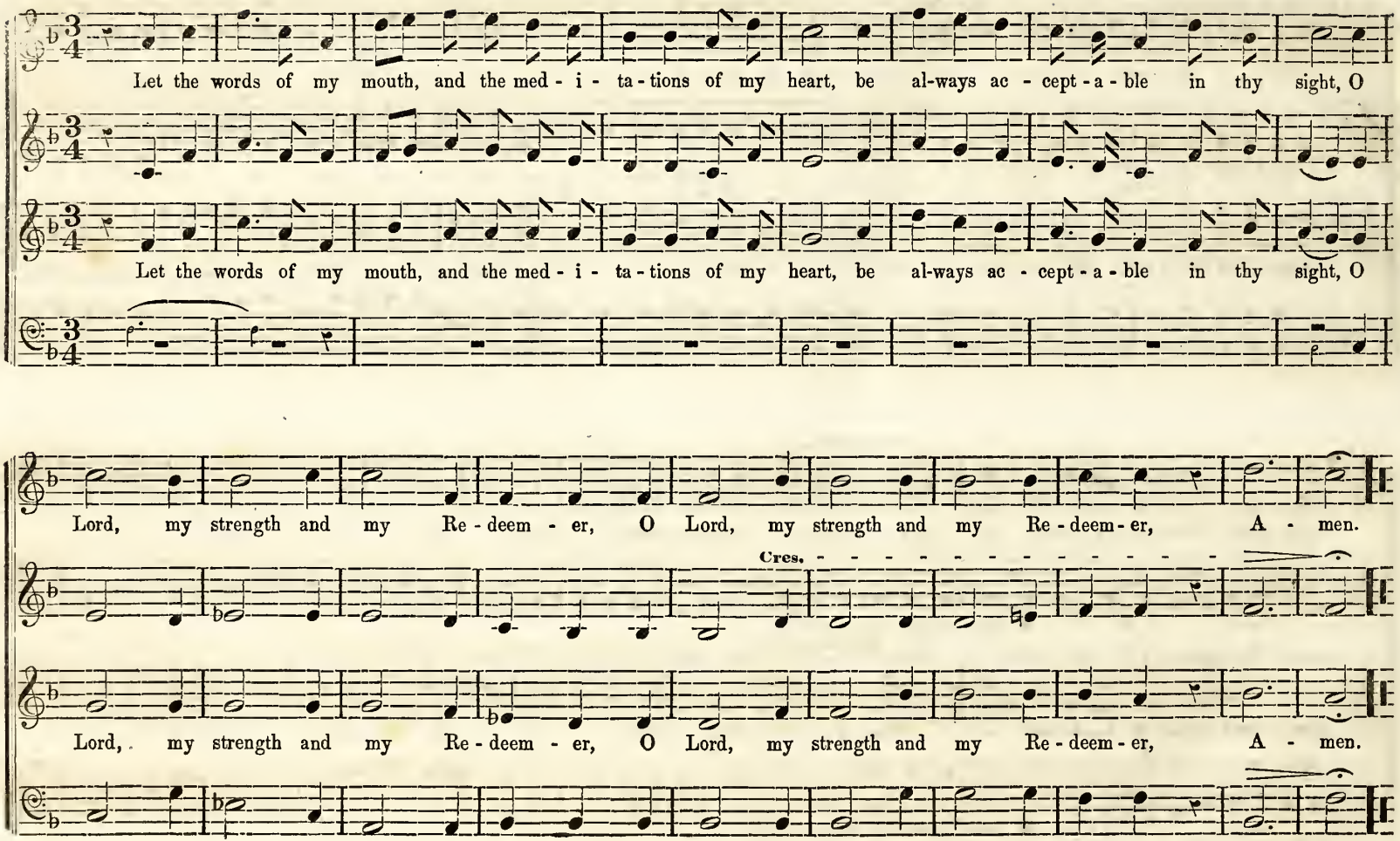


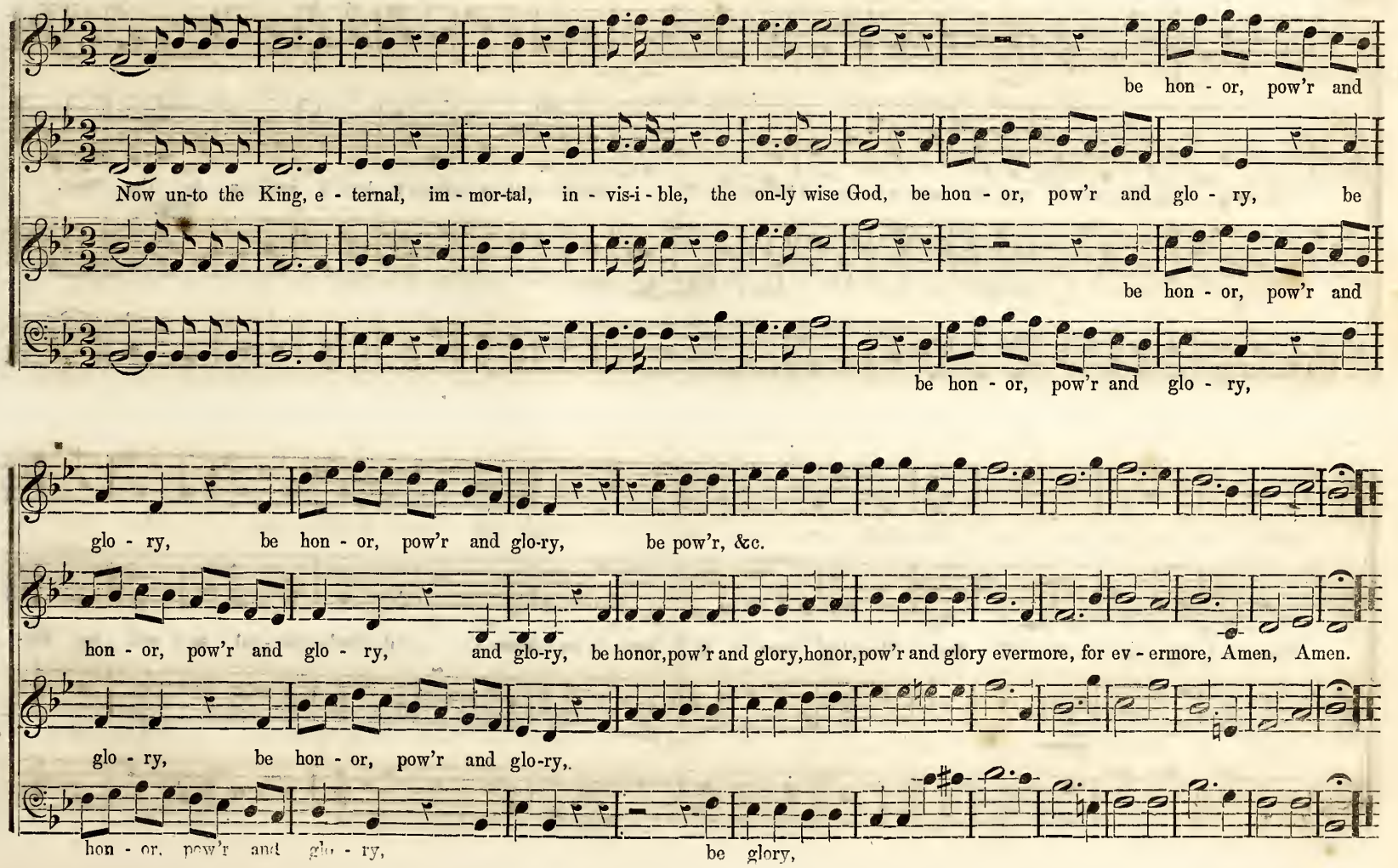
CHORUS. "Sing unto the Lord."




Holy one of Is - rael, For great is the Ho - ly one of Is - ra-el in the midst of thee; Great is the Holy one of Israel, Great is the Holy
Holy one of Is - rael, Great is the Holy one of Is - - - ra-el, &c.
Holy one of Is - rael, For great is the Ho - ly one of Is - ra-el in the midst of thee; Great is the Holy one of Israel, Great is the Holy
one of Israel, Great in the midst of thee,..... Great, Great, Great, Great, Great, Great in the midst of thee.
of thee, Great in the midst of thee.
one of Israel, Great in the midst of thee,..... Great, Great, Great, Great, Great, Great in the midst of thee.
of thee, Great in the midst of thee.

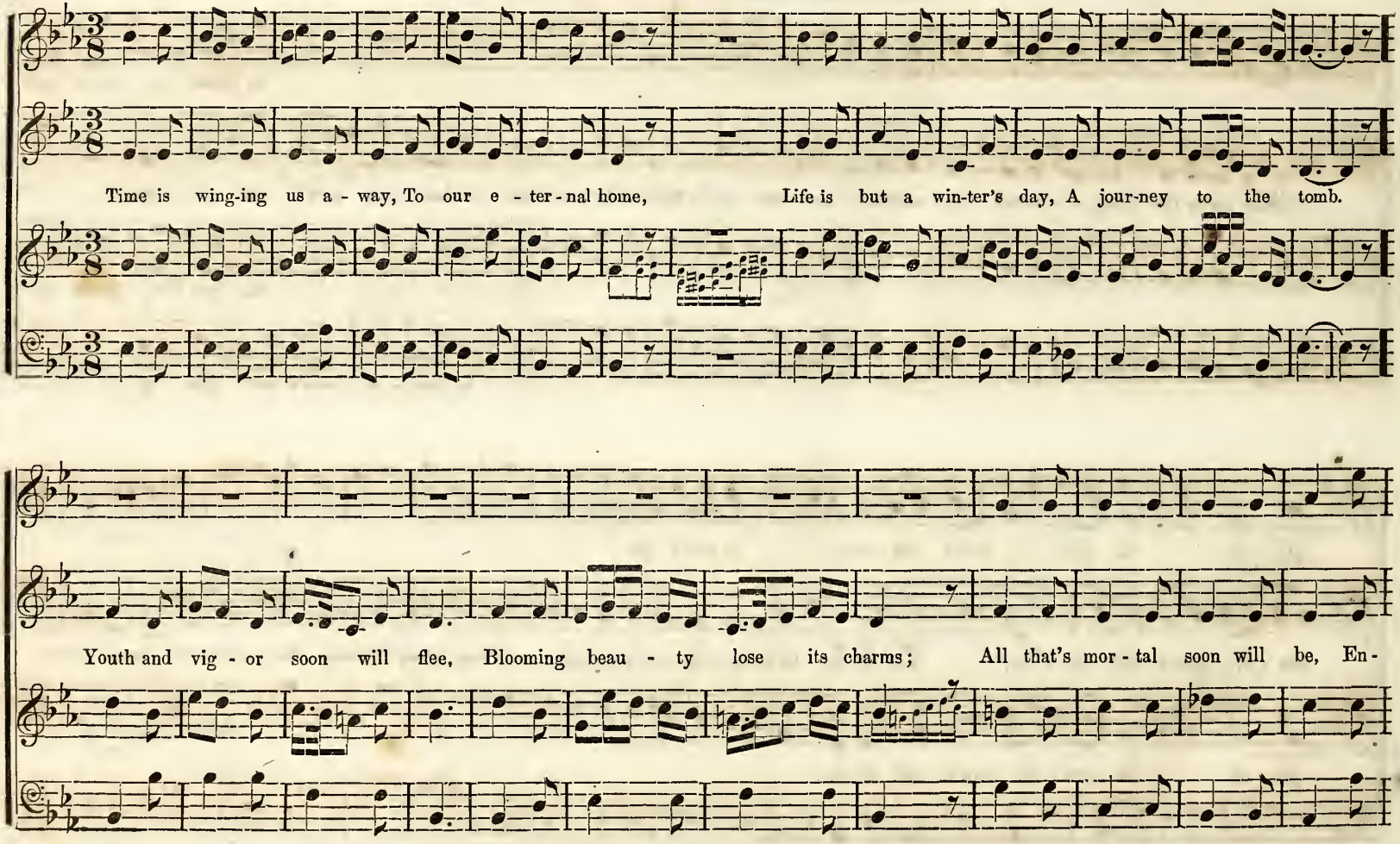
SENTENCE. "Let the words of my mouth." *

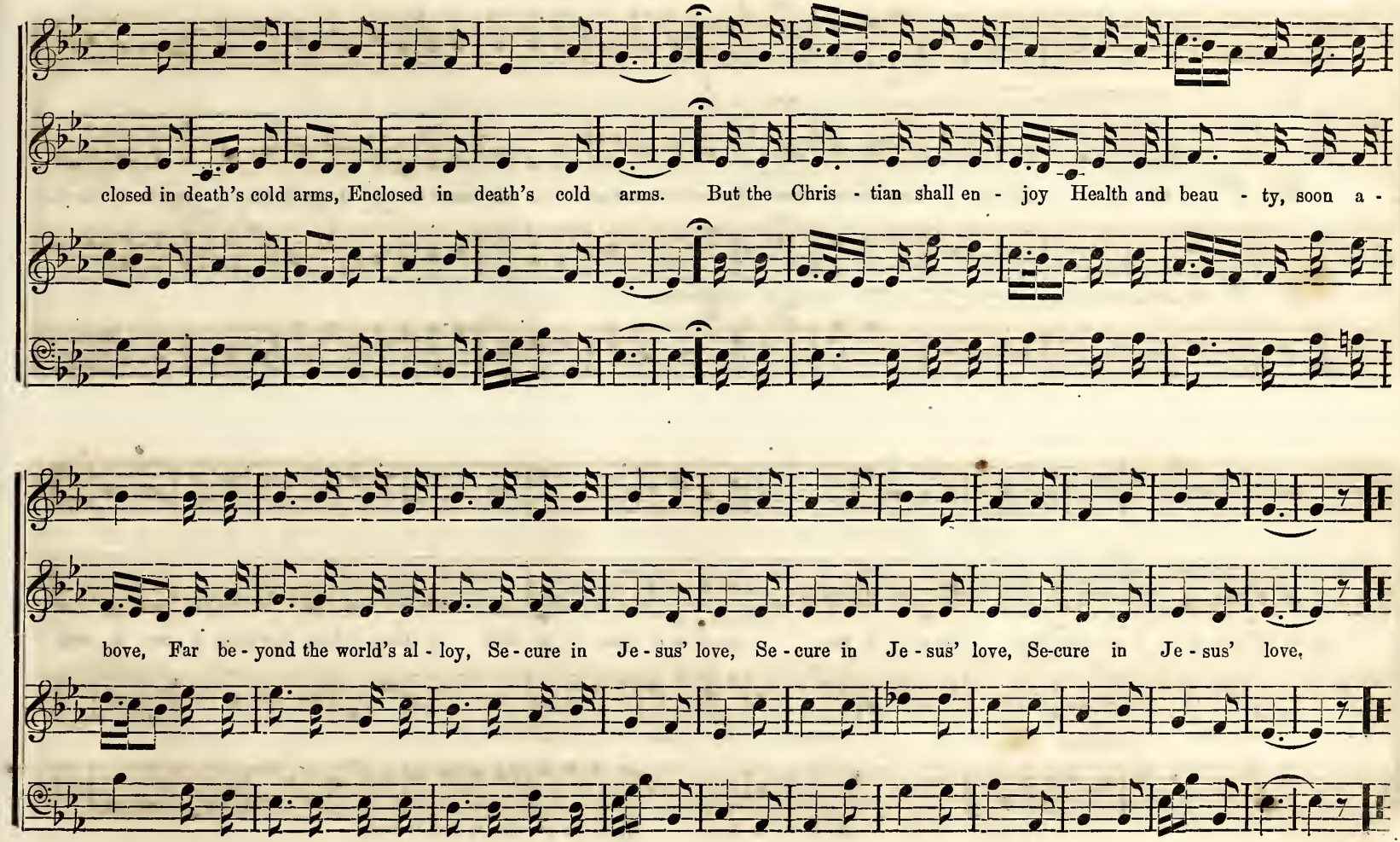



be hon - or, pow'r and
Now un-to the King, e - ternal, im - mor-tal, in - vis-i - ble, the on-ly wise God, be hon - or, pow'r and glo - ry, be
be hon - or, pow'r and
be hon - or, pow'r and glo - ry,
glo - ry, be hon - or, pow'r and glo-ry, be pow'r, &c.
hon - or, pow'r and glo - ry, and glo-ry, be honor, pow'r and glory, honor, pow'r and glory evermore, for ev - ermore, Amen, Amen.
glo - ry, be hon - or, pow'r and glo-ry,.
hon - or, pow'r and glo - ry, be glory,

HYMN. "Time is winging us away."

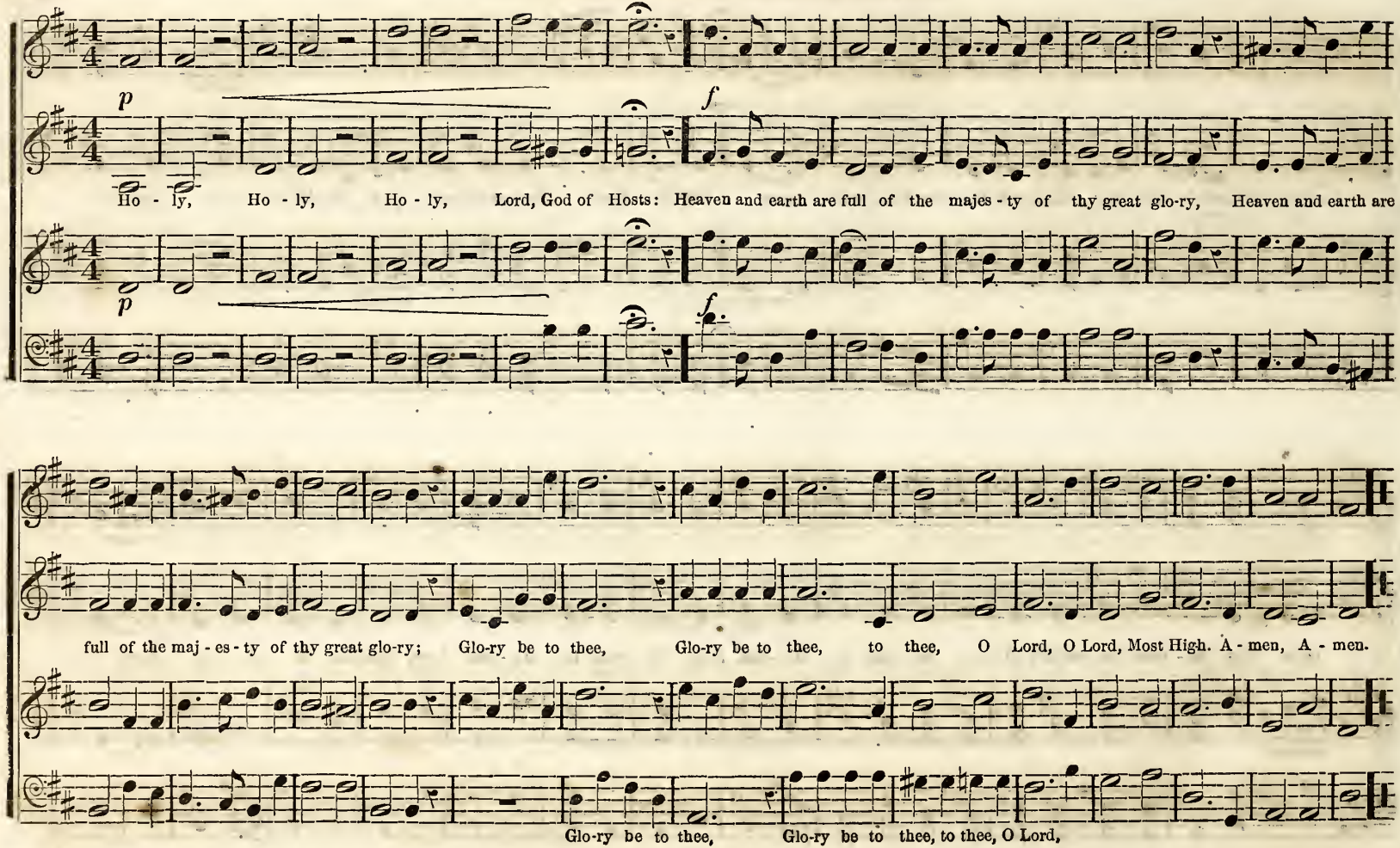
E. HAMILTON.

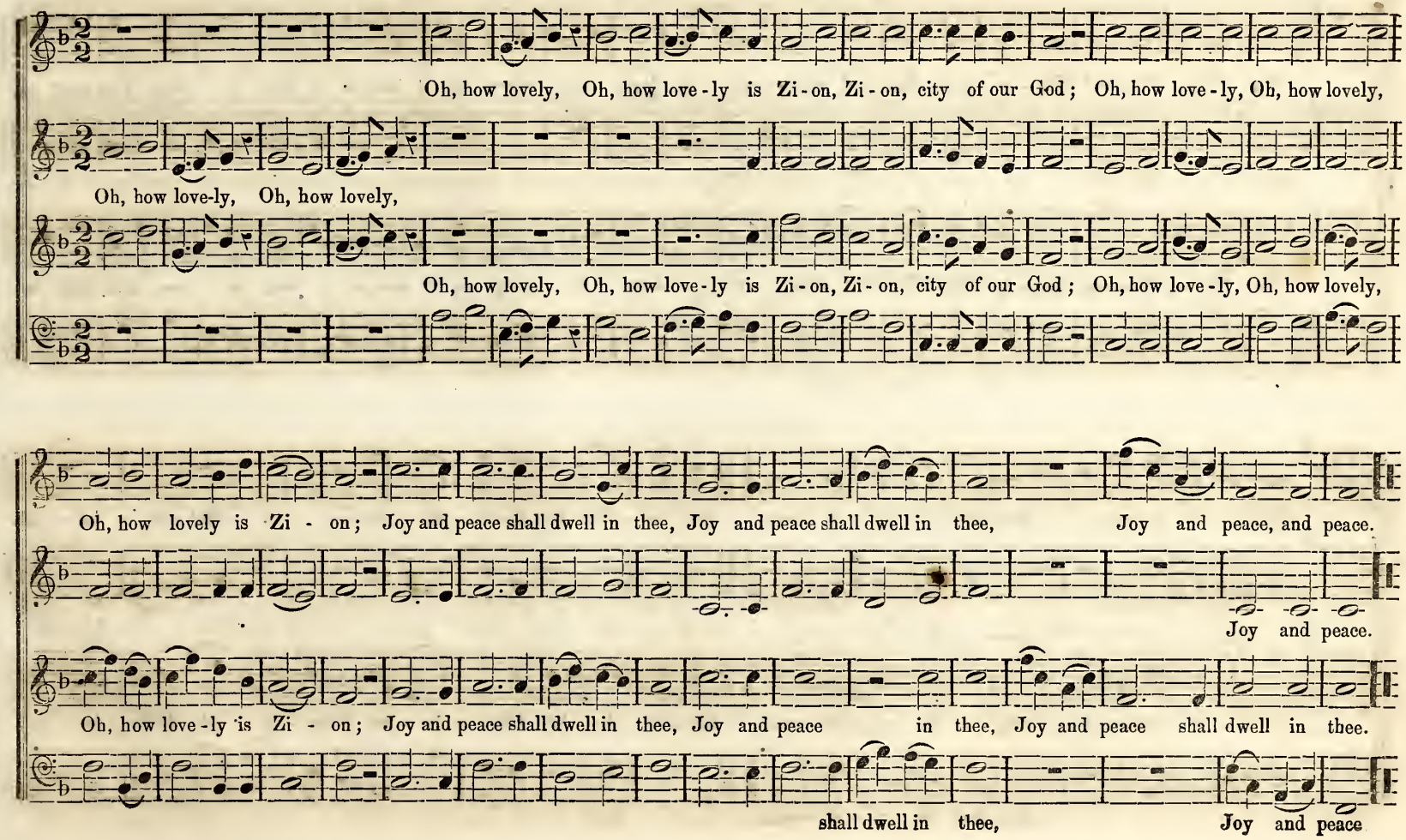


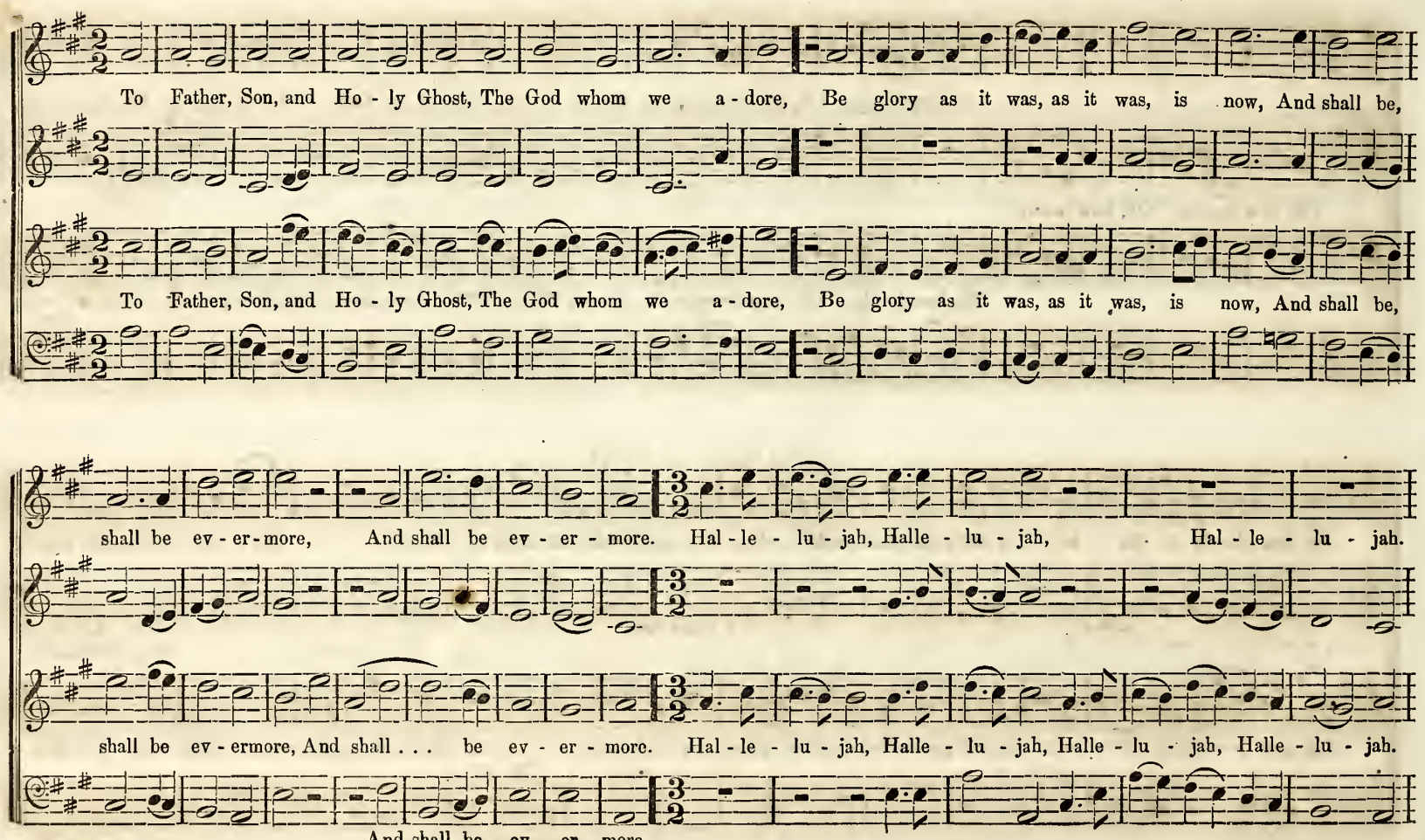

closed in death's cold arms, Enclosed in death's cold arms. But the Chris - tian shall en - joy Health and beau - ty, soon a -
bove, Far be - yond the world's al - loy, Se - cure in Je - sus' love, Se - cure in Je - sus' love, Se-cure in Je - sus' love,

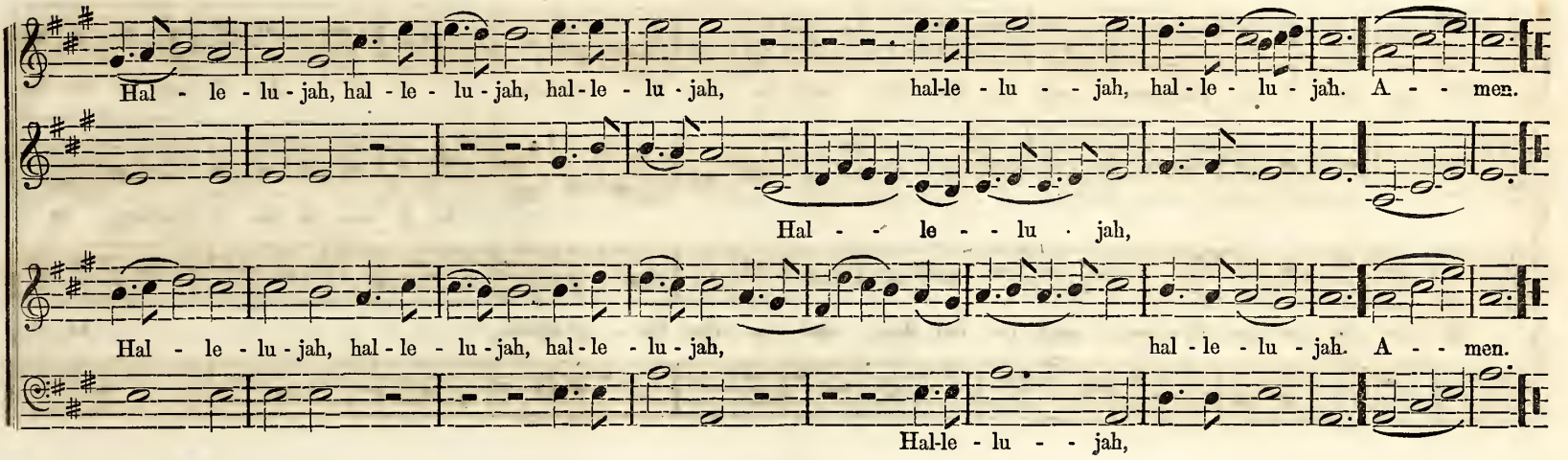
SANCTUS.

E HAMILTON.

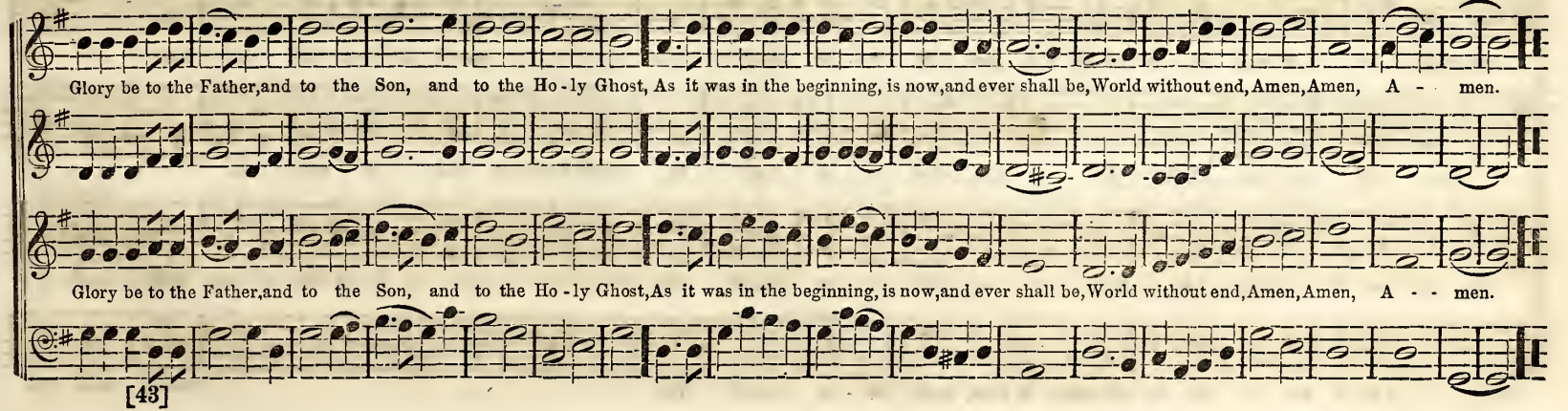


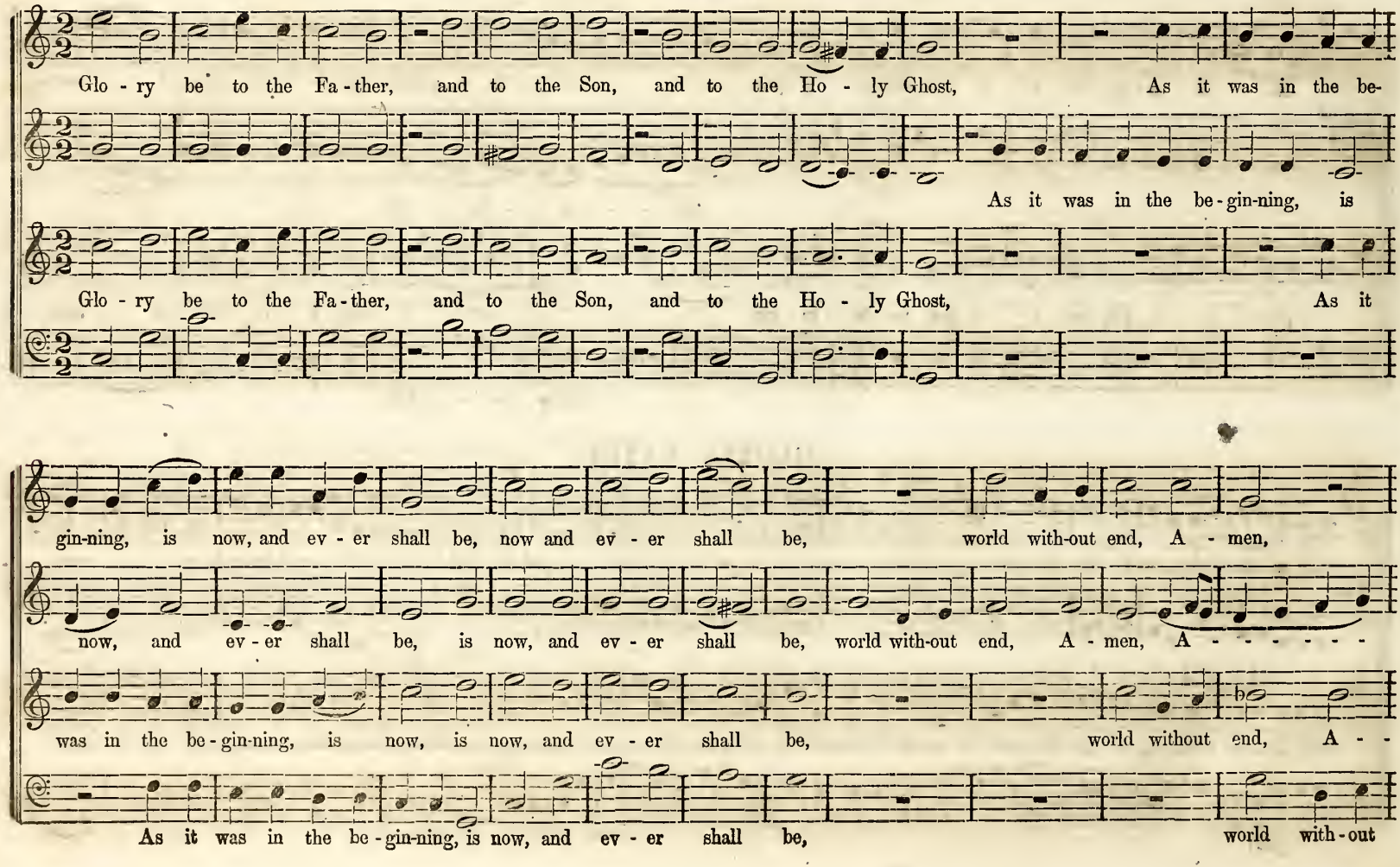

Oh, how lovely, Oh, how love-ly is Zi-on, Zi-on, city of our God; Oh, how love-ly, Oh, how lovely,
Oh, how love-ly, Oh, how lovely,
Oh, how lovely, Oh, how love-ly is Zi-on, Zi-on, city of our God; Oh, how love-ly, Oh, how lovely,
Oh, how lovely is Zi-on; Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, Joy and peace, and peace.
Joy and peace.
Oh, how love-ly is Zi-on; Joy and peace shall dwell in thee, Joy and peace in thee, Joy and peace shall dwell in thee.
shall dwell in thee, Joy and peace

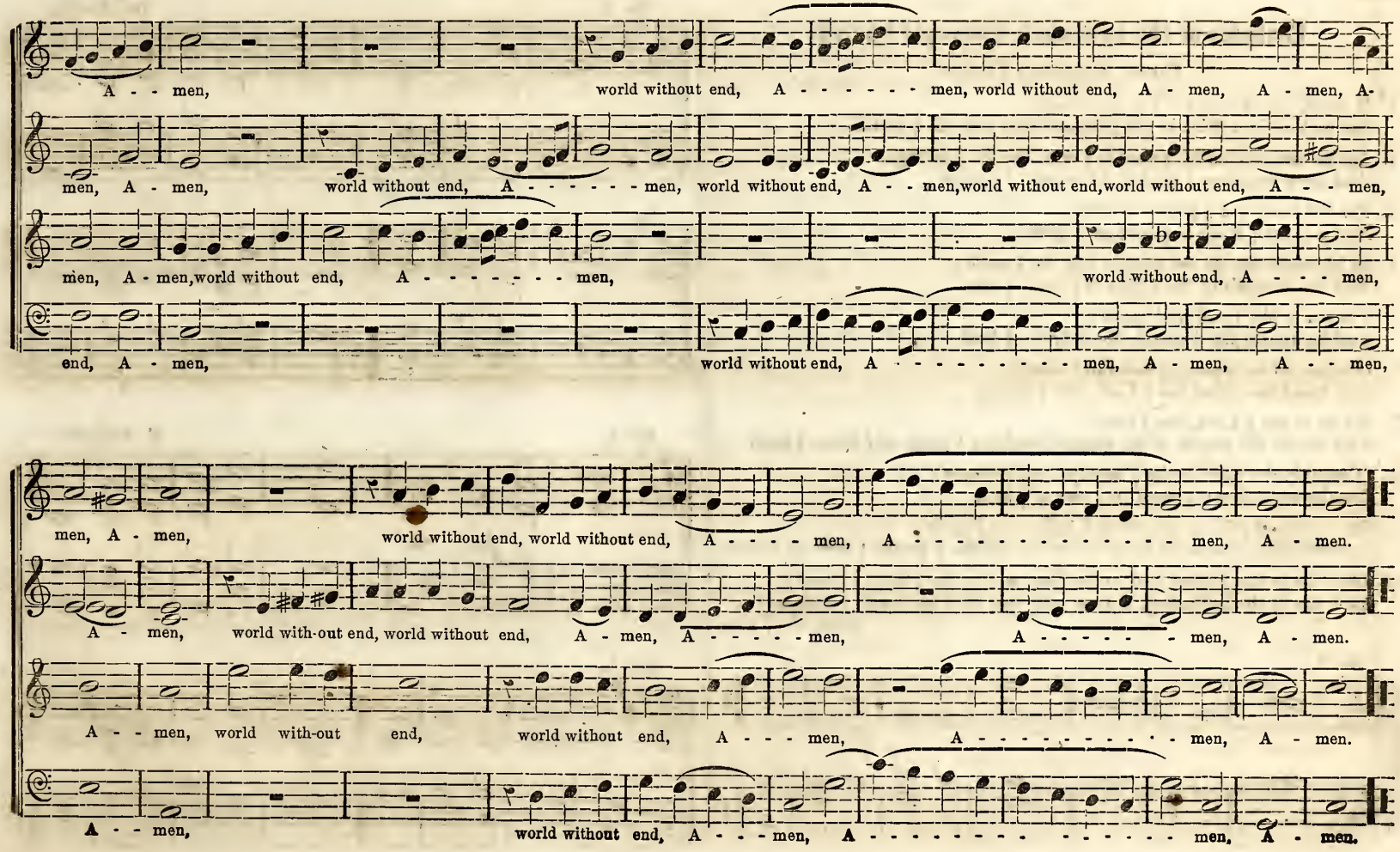

To Father, Son, and Ho - ly Ghost, The God whom we a - dore, Be glory as it was, as it was, is now, And shall be,
To Father, Son, and Ho - ly Ghost, The God whom we a - dore, Be glory as it was, as it was, is now, And shall be,
shall be ev - er - more, And shall be ev - er - more. Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah.
shall be ev - ermore, And shall . . . be ev - er - more. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, Halle - lu - jah.
And shall be ev - er - more.



GLORIA PATRI. *




Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it was in the be-
As it was in the be - gin-ning, is
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost, As it
gin-ning, is now, and ev - er shall be, now and ev - er shall be, world with-out end, A - men,
now, and ev - er shall be, is now, and ev - er shall be, world with-out end, A - men, A - - - - - -
was in the be - gin-ning, is now, is now, and ev - er shall be, world without end, A - -
As it was in the be - gin-ning, is now, and ev - er shall be, world with - out

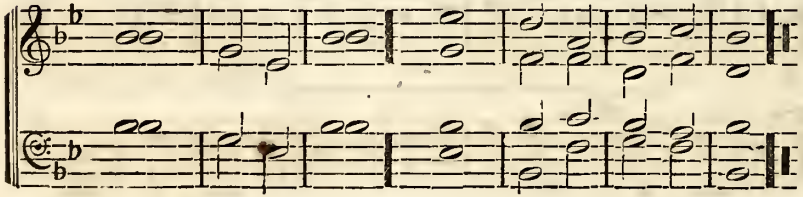

A - - men, world without end, A - - - - - - men, world without end, A - men, A - men, A-
men, A - men, world without end, A - - - - - men, world without end, A - - men, world without end, world without end, A - - men,
men, A - men, world without end, A - - - - - - - men, world without end, A - - - men,
end, A - men, world without end, A - - - - - - - - men, A - men, A - - men,
men, A - men, world without end, world without end, A - - - - men, A - - - - - - - - - - - - men, A - men.
A - men, world with-out end, world without end, A - men, A - - - - - men, A - - - - - men, A - men.
A - - men, world with-out end, world without end, A - - - men, A - - - - - - - - - men, A - men.
A - - men, world without end, A - - - men, A - - - - - - - - - - - - men, A - men.

Canticles of the Protestant Episcopal Church.

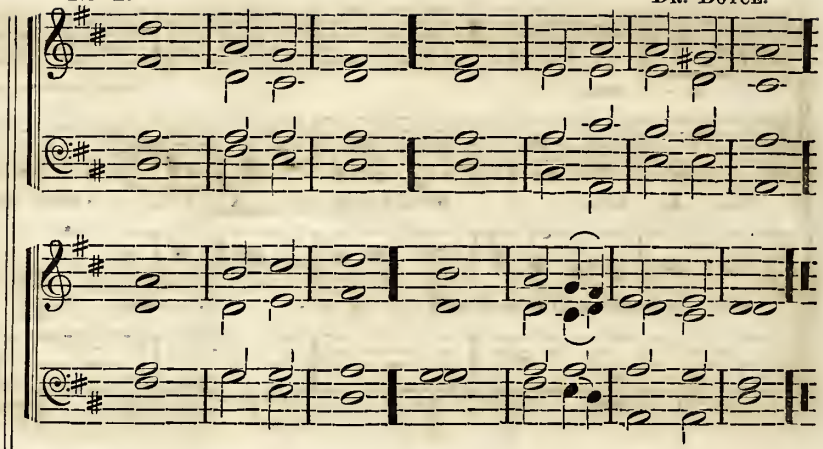
Venite, Exultemus Domino.

1. O come, let us sing un- | to the | Lord ;
   Let us heartily rejoice in the | strength of | our sal- | vation.
2. Let us come before his presence | with thanks- | giving,
   And show ourselves | glad in | him with | psalms.
3. For the Lord is a | great— | God ;
   And a great | King a- | bove all | gods.
4. In his hands are all the corners | of the | earth ;
   And the strength of the | hills is | his— | also.
5. The sea is his, | and he | made it ;
   And his hands pre- | pared...the | dry— | land.
6. O come, let us worship | and fall | down,
   And kneel be- | fore the | Lord, our | Maker.
7. For he is the | Lord, our | God;
   And we are the people of his pasture, and the | sheep of | his— | hand.
8. O worship the Lord in the | beauty...of | holiness ;
   Let the whole earth | stand in | awe of | him.
9. For he cometh, for he cometh to | judge the | earth ;
   And with righteousness to judge the world, and the | people | with his | truth.
10. Glory be to the Father, and to the Son, and to the | Holy | Ghost;
    As it was in the beginning, is now, and ever shall be, world | without | [end, A- | men.

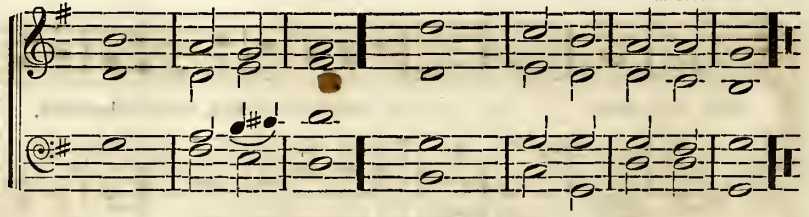
No. 1. E. H.



No. 2. Dr. Boyce.



No. 3. T. Purcell.



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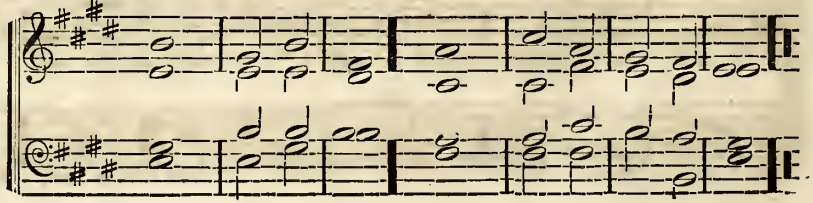

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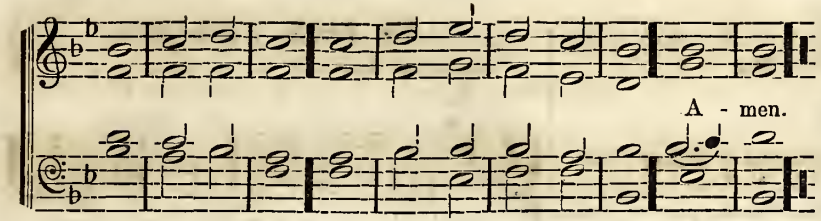

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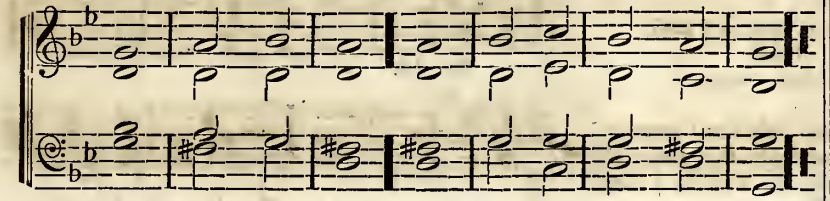

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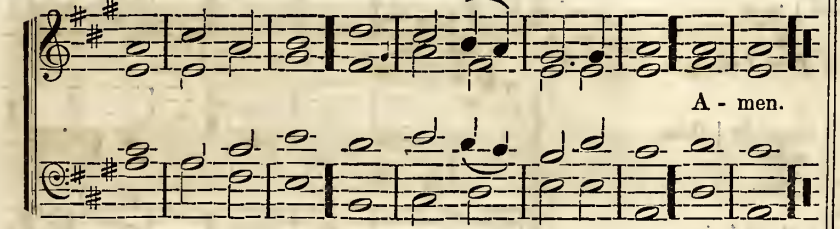

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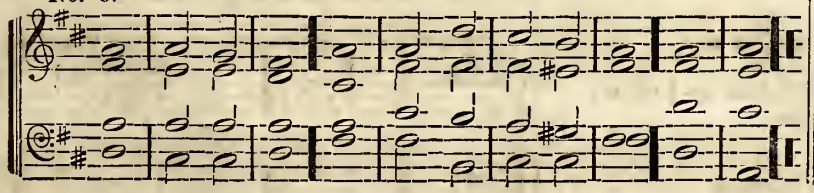


No. 5.

1. Glory be to | God on | high,
And on earth | peace, good | will towards | men.

2. We praise thee, we bless thee, we | worship | thee,
We glorify thee, we give thanks to thee, for | thy great | glo- | ry;

3. O Lord God, | heavenly | King,
God, the | Father | Al— | mighty.

No. 6.

4. O Lord the only begotten Son | Jesus | Christ;
O Lord God, Lamb of God, | Son...of the | Fa- | ther.

5. That takest away the sins | of the | world,
Have | mercy...up- | on— | us.

6. Thou that takest away the sins | of the | world,
Have | mercy... up- | on— | us.

7. Thou that takest away the sins | of the | world,
Re- | ceive— | our— | prayer.

8. Thou that sittest at the right hand of | God the | Father.
Have | mercy..up- | on— | us.

No. 5.

9. For thou | only..art | holy:
Thou | only | art the | Lord.

10. Thou only, O Christ, with the | Holy | Ghost,
Art most high in the glory of | God the | Fa— | ther, Amen

Te Deum Laudamus.

No. 9.

1. We praise thee, O | God,
   We acknowledge thee to | be the | Lord.
2. All the earth doth worship | thee,
   The Father | ever- | lasting.
3. To thee all angels cry a- | loud,
   The Heavens and all the | Powers there- | in.

No. 10.

4. To thee, Cherubim and | Seraphim
   Continual- | ly do | cry.
5. Holy, Holy, | Holy
   Lord, God of | Saba- | oth.
6. Heaven and earth are full of the | majesty
   Of thy | Glo— | ry.

Sing 7, 8 & 9 *to the first strain of chant No.* 10.

7. The glorious company of the Apostles | praise thee.
8. The goodly fellowship of the Prophets | praise thee.
9. The noble army of Martyrs | praise thee.
10. The holy church throughout all the world doth
    ac- | knowledge | thee.
11. The | Fa— | ther
    Of an infinite | maj-es | ty.

Chant No. 9.

12. Thine honorable | true
    And | only | Son.
13. Also the Holy | Ghost,
    The | Comfort | er.

Chant No. 10.

14. Thou art the King of | Glory,
    O | — | Christ.

No. 9.

15. Thou art the everlasting | Son
    Of the | Fa— | ther.

Chant No. 11.

16. When thou tookest upon thee to deliver | man,
    Thou didst humble thyself to be born | of a | virgin.
17. When thou hadst overcome the sharpness of | death,
    Thou didst open the kingdom of Heaven
    to | all be- | lievers.
18. Thou sittest at the right hand of | God,
    In the glory | of the | Father.
19. We believe that thou shalt | come
    To | be our | Judge.
20. We therefore pray thee, help thy | servants,
    Whom thou hast redeemed with thy | precious | blood.
21. Make them to be numbered with thy | saints
    In glory | ever- | lasting.
22. O Lord, save thy | people,
    And bless thine | her-i- | tage.
23. Govern | them,
    And lift them up for | ev— | er.

Chant No. 9.

24. Day by | day || We | magni-fy | thee,
25. And we worship thy | name
    Ever, | world with-out | end.
26. Vouchsafe, O | Lord,
    To keep us this day | without | sin.

Chant No. 11.

27. O Lord, have mercy up- | on us,
    Have mercy up- | on— | us.
28. O Lord, let thy mercy lighten up- | on us;
    As our trust | is in | thee.

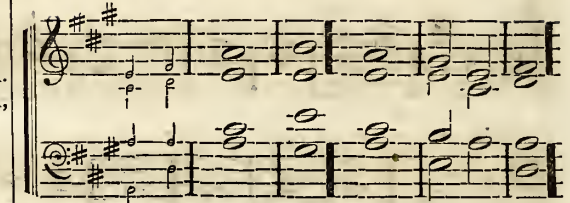
Chant No. 10.

29. O Lord, in thee have I trusted,
    Let me never be con- | found- | ed

TE DEUM LAUDAMUS.

GREGORIAN TONE. 2.

No. 9.



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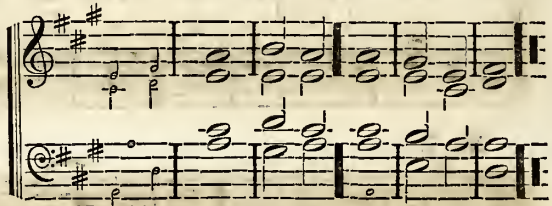

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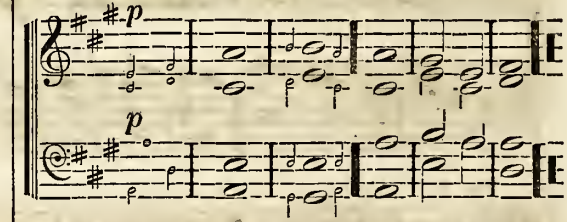
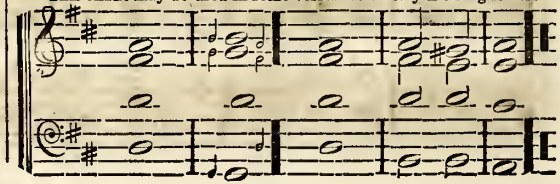


This chant may be used in some verses for variety if thought best.



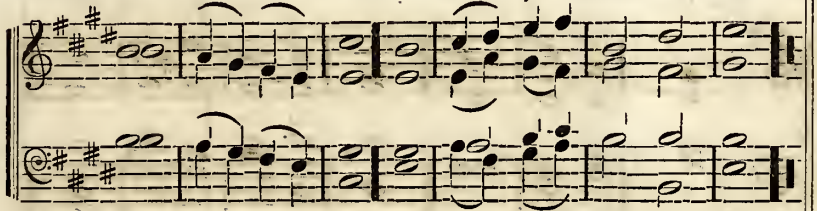
JUBILATE DEO.

1. O be joyful in the Lord | all ye | lands;
   Serve the Lord with gladness, and come before his | presence | with a | song.
2. Be ye sure that the Lord | he is | God;
   It is he that hath made us, and not we ourselves; We are his
   | people . . and the | sheep of . . his | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts with | praise;
   Be thankful unto him, and | speak good | of his | name.
4. For the Lord is gracious, his mercy is | ever- | lasting:
   And his truth endureth from gene- | ration . . to | gene- | ration.
5. Glory be to the Father, and | to the | Son: and | to the | Holy | Ghost.
6. As it was in the beginning, is now, and | ever | shall be,
   World | without | end. A- | men.

GLORIA PATRI FOR A SINGLE CHANT.

Glory be to the Father, and to the Son, and to the | Holy | Ghost:
As it was in the beginning, is now, and ever shall be, world | without | end, A | -men.

No. 12.



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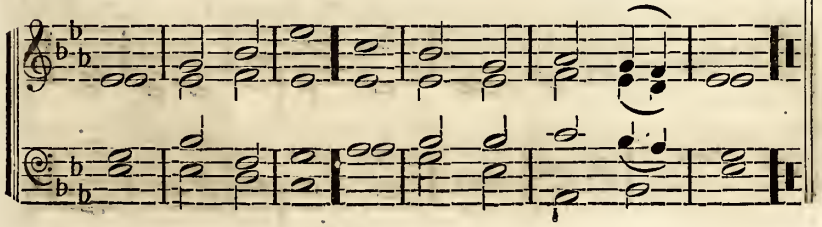

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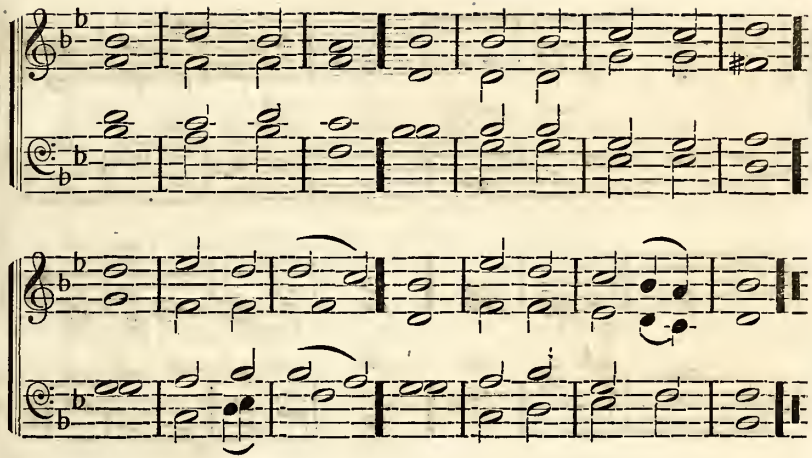

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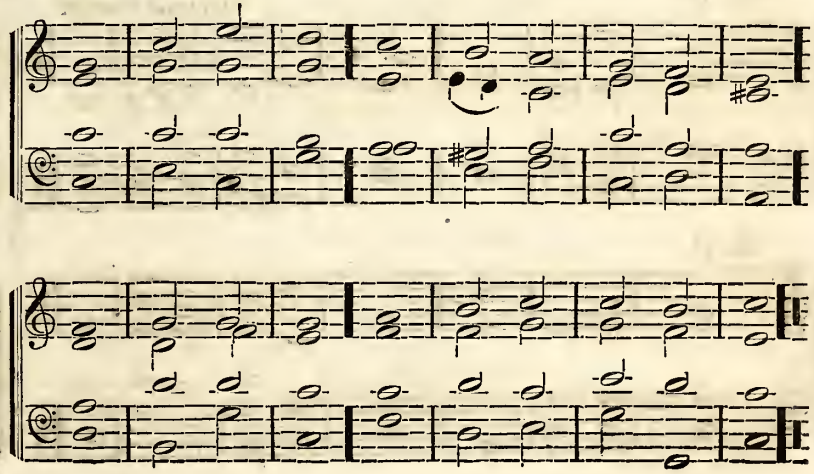
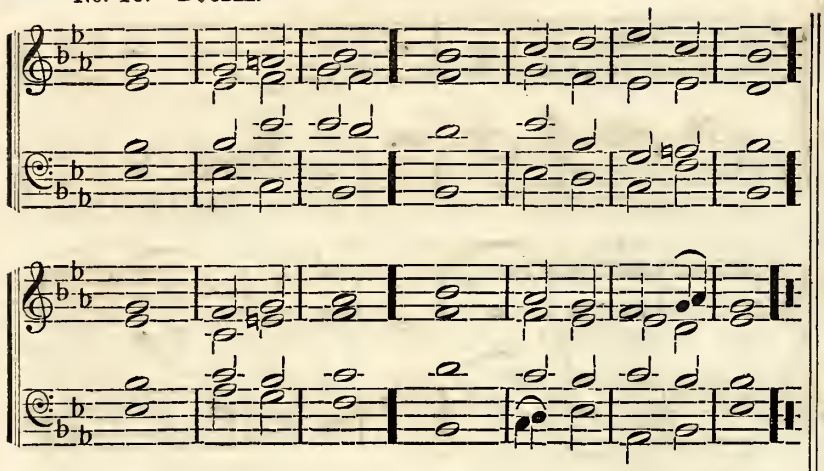
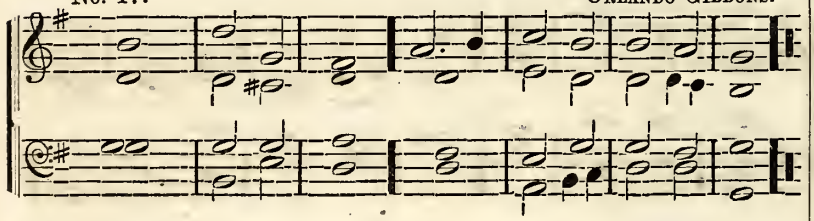


No. 16. DOUBLE.



No. 17. ORLANDO GIBBONS.



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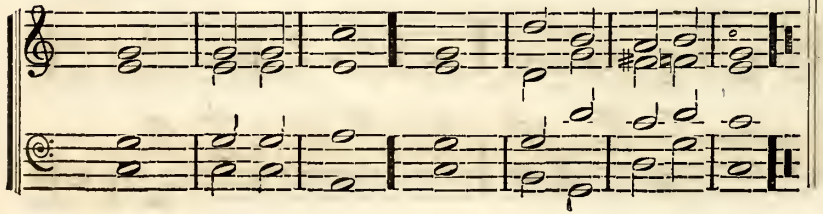


BENEDICTUS.

1. Blessed be the Lord | God of | Israel;
   For he hath visited | and re- | deemed...his | people.
2. And hath raised up a mighty sal- | vation | for us;
   In the house | of his | servant | David.
3. As he spake by the mouth of his | holy | prophets;
   Which have been | since the | world be- | gan.
4. That we should be saved | from our | enemies;
   And from the | hand of | all that | hate us.

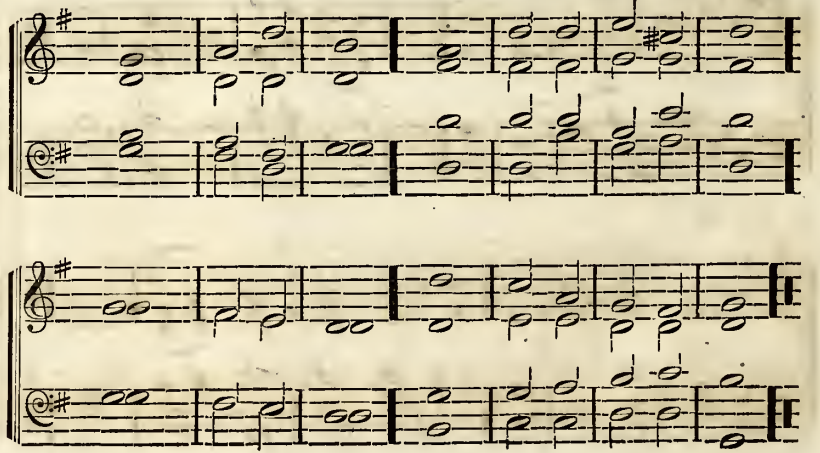
GLORIA PATRI, *for a Double Chant.*

1. Glory be to the Father, and | to the | Son,
   And | to the | Holy | Ghost;
2. As it was in the beginning, is now, and | ever | shall be,
   World | without | end. A- | men.

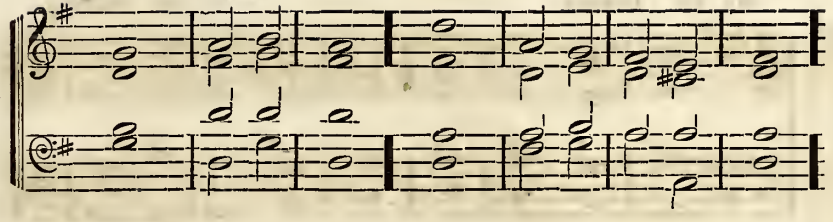
For a Single Chant.

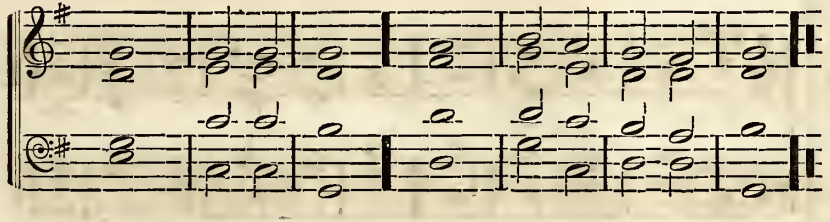
Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.

No. 19.



No. 20. Double.





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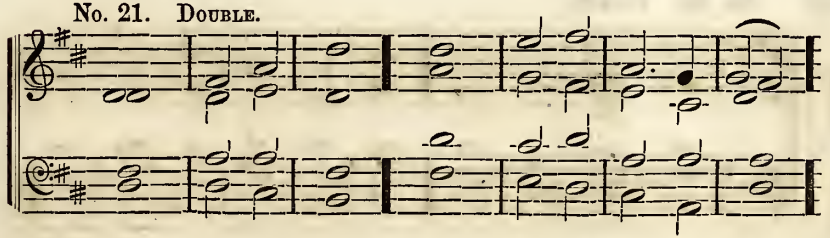
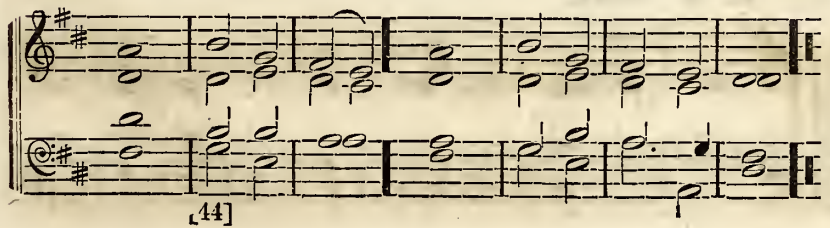




CANTATE DOMINO.

1. O sing unto the Lord | a new | song,
For he hath | done— | marvel...lous | things.

2. With his own right hand, and with his | holy | arm,
Hath he gotten him- | self the | victo- | ry.

3. The Lord declared | his sal- | vation;
His righteousness hath he openly showed | in the | sight of..the | heathen.

4. He hath remembered his mercy and truth toward the | house of | Israel;
And all the ends of the world have seen the sal- | vation | of our | God

5. Show yourselves joyful unto the Lord | all ye | lands,
Sing, re- | joice, and | give— | thanks.

6. Praise the Lord up- | on the | harp;
Sing to the harp with a | psalm of | thanks— | giving.

7. With trumpets | also...and | shawms;
O show yourselves joyful be- | fore the | Lord the | King.

8. Let the sea make a noise, and all that | therein | is;
The round world, and | they that | dwell there- | in.

9. Let the floods clap their hands, and let the hills be joyful together, be- | fore the | Lord;
For he | cometh to | judge the | earth.

10. With righteousness shall he | judge the | world,
And the | people | with— | equity.

GLORIA PATRI, *for a Double Chant.*

1. Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost,
2. As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

For a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, world | without | end.
A- | men.

BONUM EST CONFITERI

1. It is a good thing to give thanks un- | to the | Lord;
And to sing praises unto thy | name— | O most | Highest.
2. To tell of thy loving kindness early | in the | morning;
And of thy truth | in the night— |-season.
3. Upon an instrument of ten strings, and up- | on the | lute;
Upon a loud instrument, | and up- | on the | harp.
4. For thou, Lord, hast made me glad | through thy | works;
And I will rejoice in giving praise for the oper- | ations | of thy | hands.

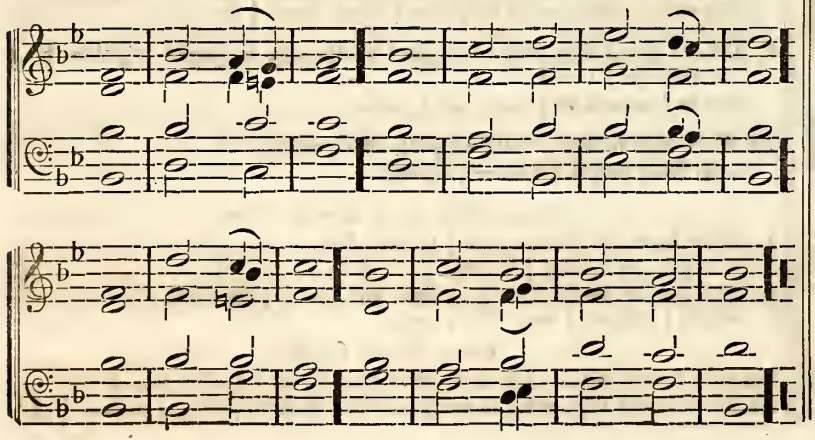
GLORIA PATRI, *for a Double Chant.*

1. Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
2. As it was in the beginning, is now, and | ever | shall be;
World | without | end. A- | men.

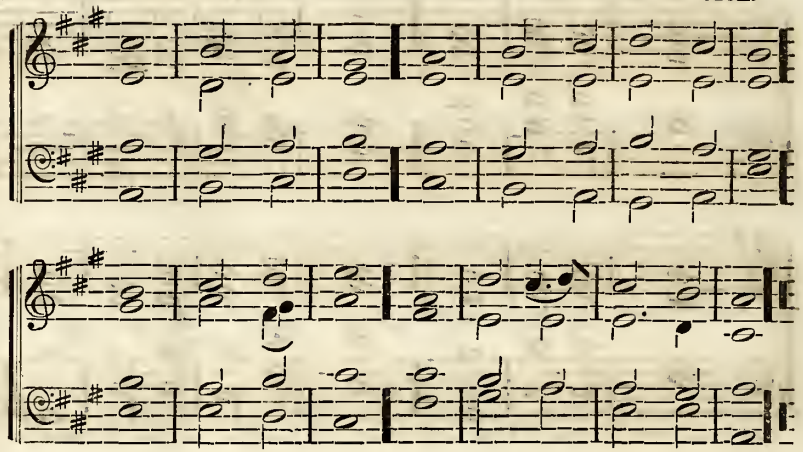
For a single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, world | without | end,
A- | men.

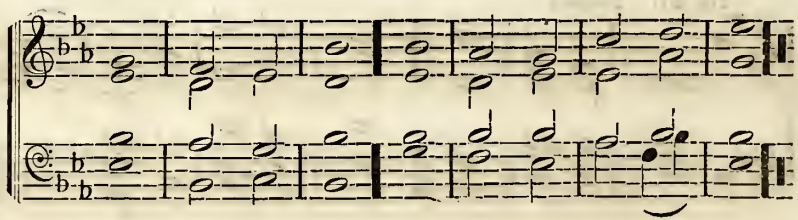
No. 22. DOUBLE. VOGLER.



No. 23. DOUBLE. DR. CROTCH.



No. 24. SINGLE.



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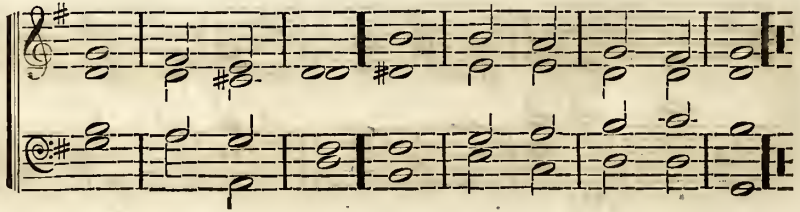

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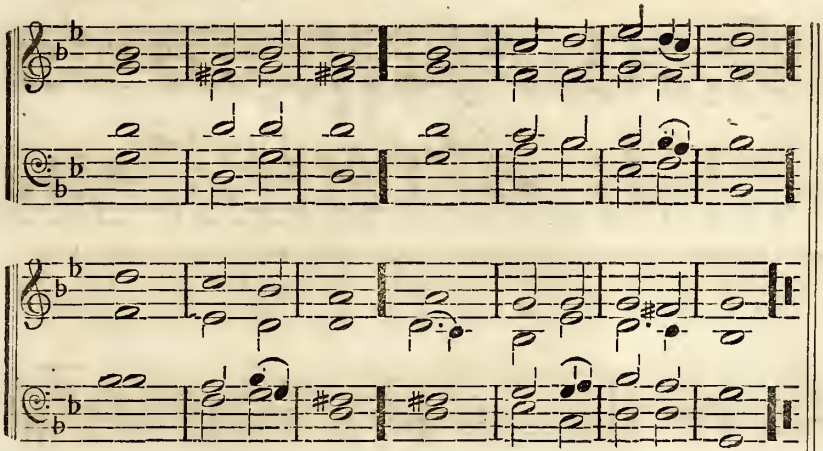

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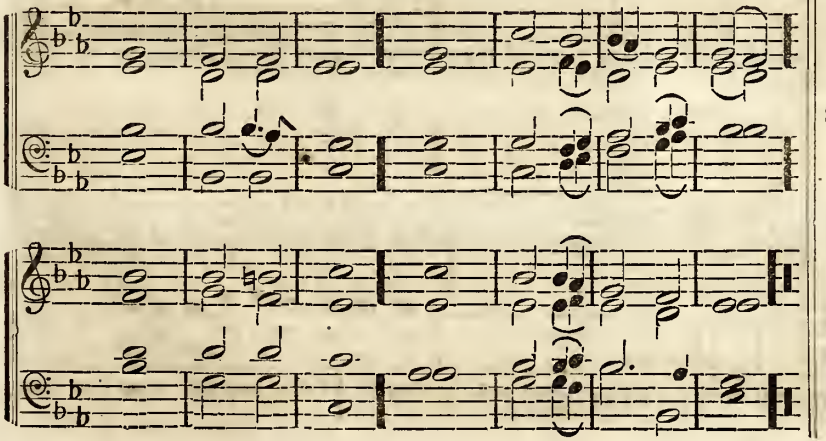


DEUS MISEREATUR.

1. God be merciful unto | us and | bless us ;
And show us the light of his countenance, and be | merci..ful | unto us.

2. That thy way may be | known up..on | earth ;
Thy saving | health a- | mong all | nations.

3. Let the people praise thee | O— | God ;
Yea, let all the | people | praise— | thee

4. O let the nations rejoice | and be | glad ,
For thou shalt judge the people righteously, and govern the | nations..up- | on— | earth.

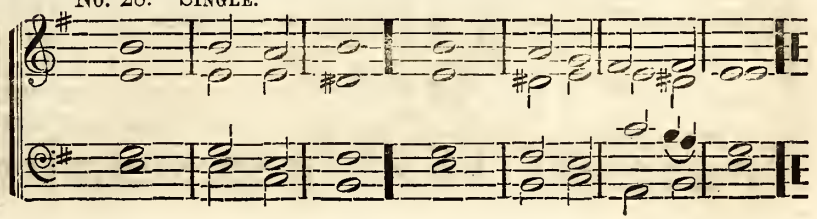
5. Let the people praise thee, | O— | God ;
Yea, let all the | people | praise— | thee.

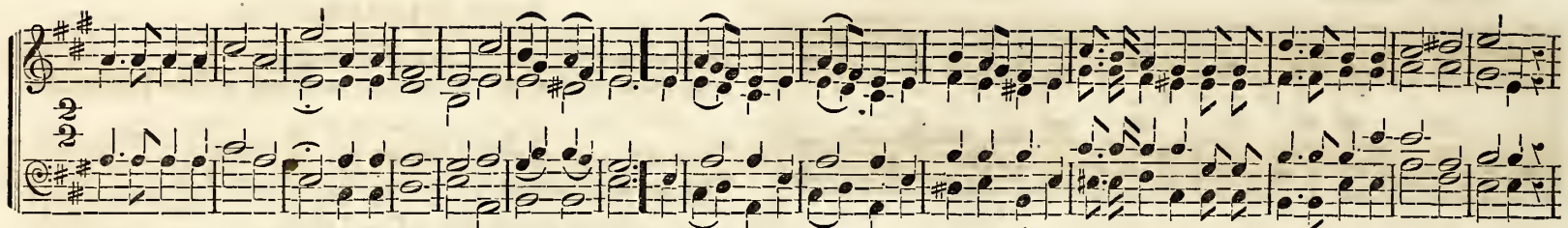
6. Then shall the earth bring | forth her | increase ;
And God, even our own | God shall | give us..his | blessing.

7. God shall | bless— | us ;
And all the ends of the | world shall | fear— | him.

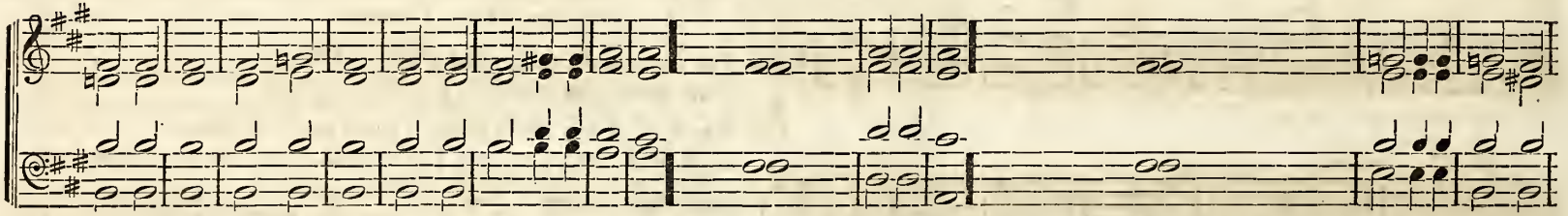
8. Glory be to the Father, and to the Son, and to the | Holy | Ghost,
As it was in the beginning, is now, and ever shall be, world | with..out | end. A- | men.

No. 28. Single.

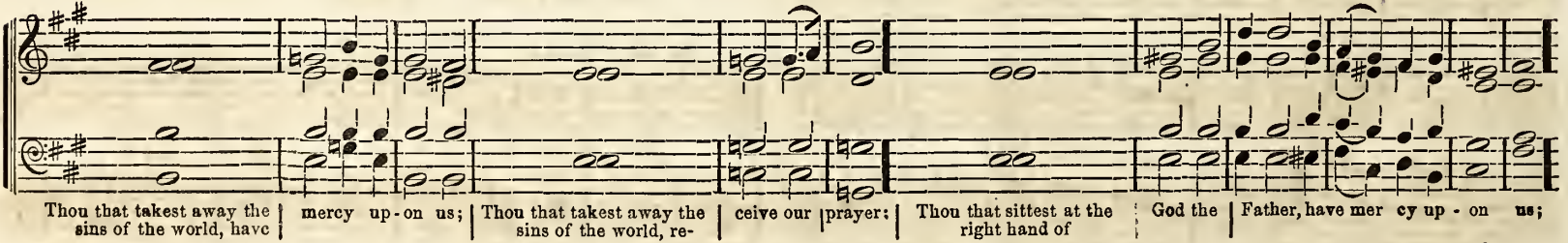




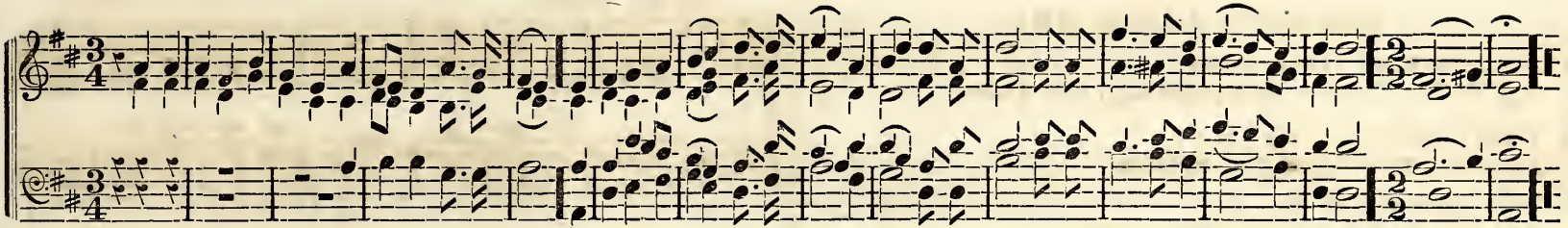
Glory be to God on high, And on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory.



O Lord God, heavenly King, God the Father Al-mighty; | O Lord, the only be-gotten Son, | Jesus Christ, | O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have | mercy up-on us;

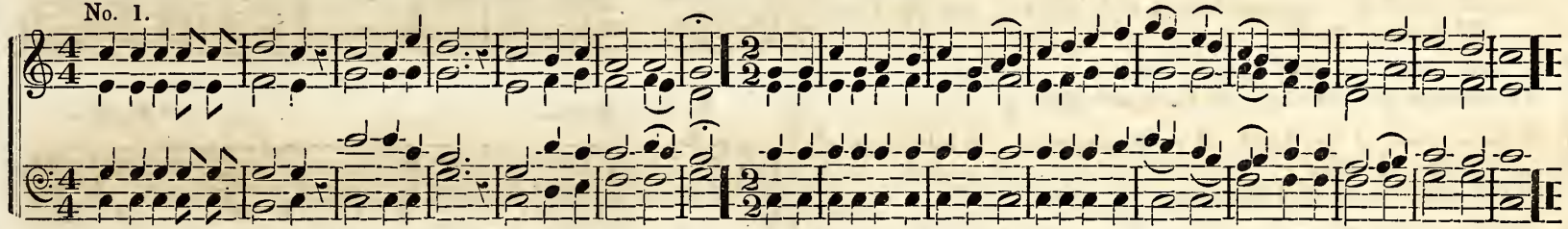


Thou that takest away the sins of the world, have | mercy up-on us; | Thou that takest away the sins of the world, re- | ceive our | prayer; | Thou that sittest at the right hand of | God the | Father, have mer cy up-on us;



GLORIA PATRI.

No. 1.



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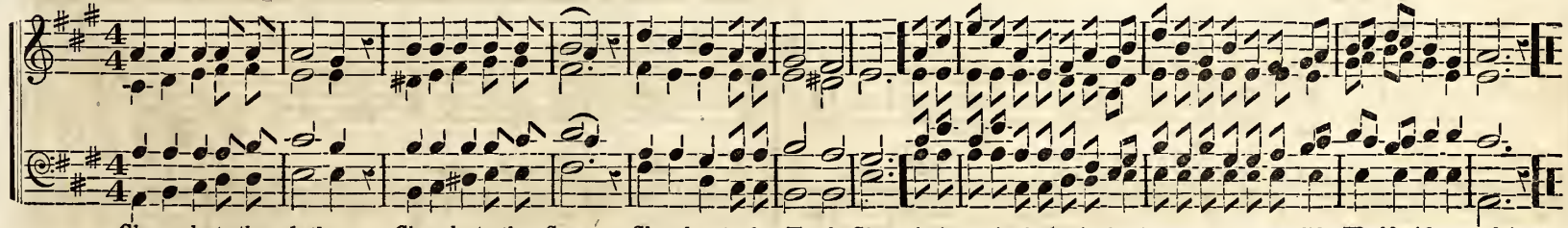


BENEDIC, ANIMA MEA.

1. Praise the Lord, | O my | soul ;
And all that is within me | praise his | holy | name.

2. Praise the Lord, | O my | soul ;
And for- | get not | all his | benefits.

3. Who forgiveth | all thy | sin ;
And healeth all | thine in- | firmi- | ties.

4. Who saveth thy life | from de- | struction ;
And crowneth thee with | mercy...and | loving- | kindness.

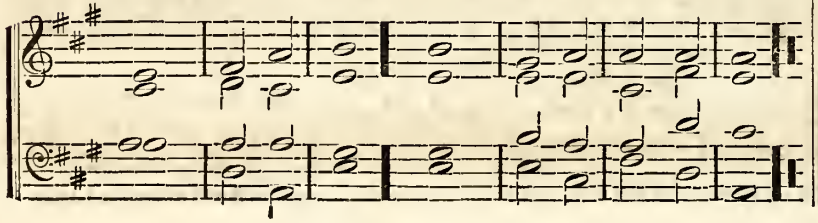
5. O praise the Lord, ye angels of his, ye that ex-|cel in|strength ;
Ye that fulfil his commandment, and hearken unto the | voice of | his— | word.

6. O praise the Lord, all | ye his | hosts ;
Ye servants of | his that | do his | pleasure.

7. O speak good of the Lord, all ye works of his, in all places of| his do- | minion ;
Praise thou the Lord, | O— | my— | soul.

8. Glory be to the Father, and to the Son, and to the|Holy|Ghost ;
As it was in the beginning, is now, and ever shall be, world | without | end. A- | men.

No. 29. Single.



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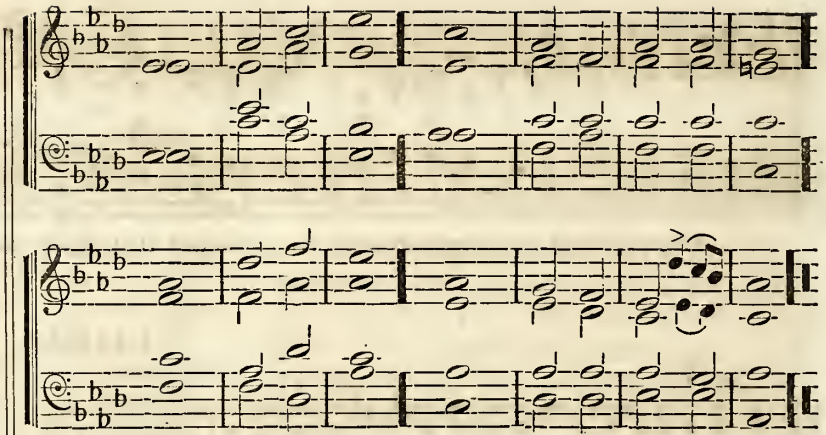

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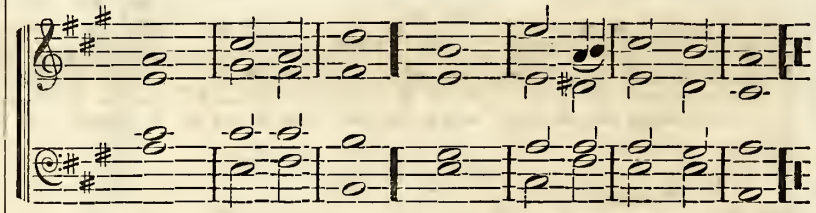

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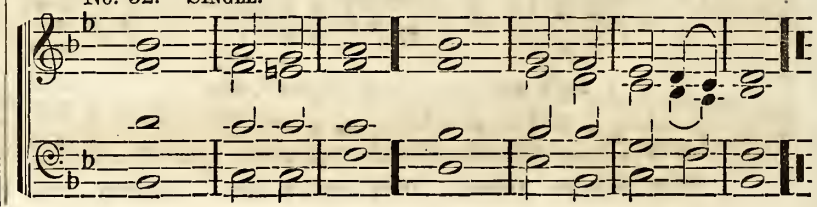
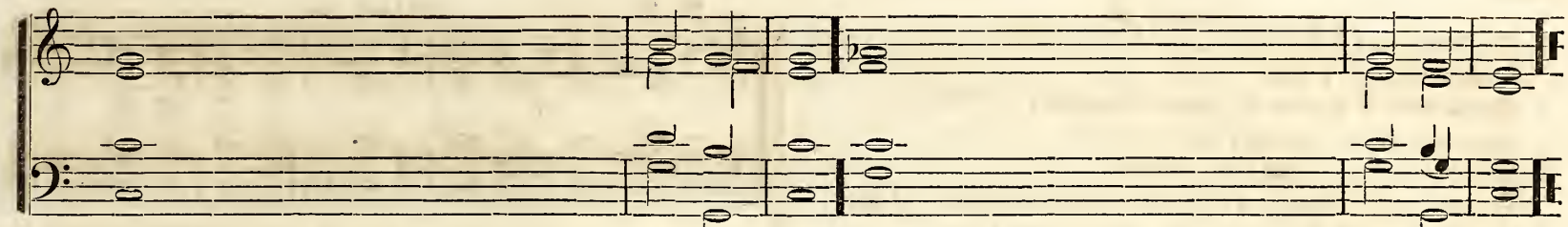
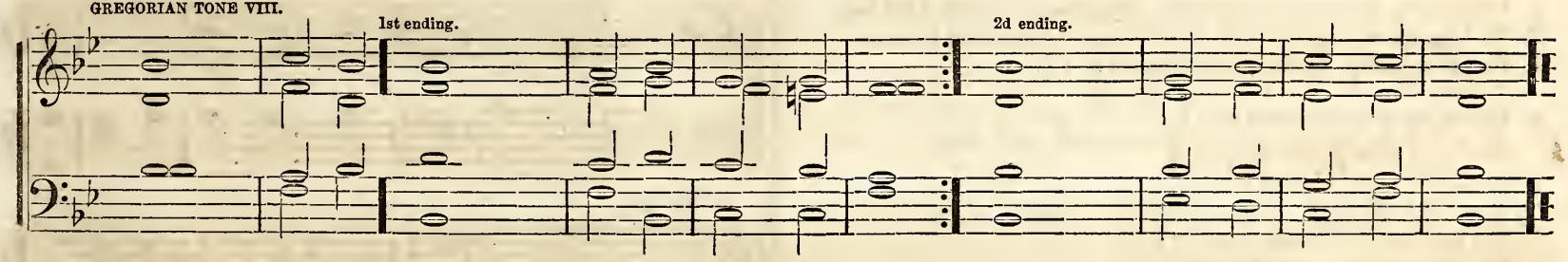




1. Just as I am, without one plea, But that thy blood was | shed for | me, | And that thou bid'st me come to thee, O Lamb of | God, I | come.
2. Just as I am, and waiting not To rid my soul of | one dark | blot, | To thee, whose blood can cleanse each spot, O Lamb of | God, I | come.
3. Just as I am, though tossed about With many a conflict, | many - a | doubt, | Fightings within and fears without— O Lamb of | God, I | come.
4. Just as I am— poor, wretched, blind: Sight, riches, | healing-of the | mind, | Yea, all I need in *thee* to find, O Lamb of | God, I | come.
5. Just as I am, thou wilt receive, Wilt welcome, pardon, | cleanse, re - | lieve, | Because thy promise I believe— O Lamb of | God, I | come.
6. Just as I am— thy love unknown, Has broken every | bar - rier | down: | Now to be thine, yea, *thine alone*, O Lamb of | God, I | come.

No. 34. CHANT FOR TRISAGION.

GREGORIAN TONE VIII.



1.

Therefore with angels and arch- | angels;
And with all the | compa- | ny of | heaven;
We laud and magnify thy | glorious name;
Evermore praising | thee, and | say- | ing:

2.

Holy, Holy, | Holy:
Lord | God— | —of | Hosts;
Heaven and earth are full of thy | glory;
Glory be to | thee, O | Lord, Most | High.

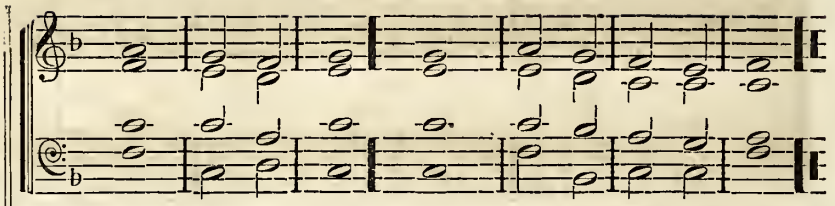
PSALM 23.

1. The Lord | is my | Shepherd ;
   I | shall— | not— | want.
2. He maketh me to lie down in | green— | pastures ;
   He leadeth me be- | side the | still— | waters.
3. He restoreth | my— | soul ;
   He leadeth me in the paths of righteousness | for his | name's— | sake.
4. Yea, though I walk through the valley of the shadow of death,
   I will | fear no | evil ;
   For thou art with me ; thy rod, and thy | staff they | comfort | me.
5. Thou preparest a table before me in the presence | of mine | en-emies ;
   Thou anointest my head with oil ; my | cup— | runneth | over.
6. Surely, goodness and mercy shall follow me all the days | of my | life ;
   And I will dwell in the house | of the | Lord for- | ever.

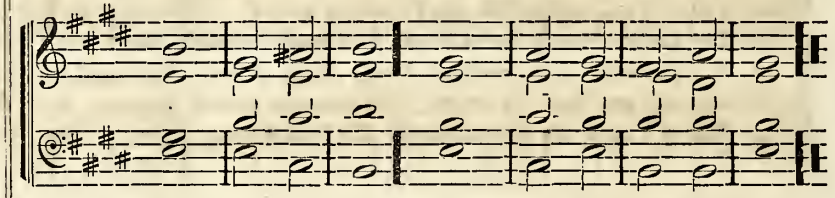
PSALM 121.

1 I will lift up mine eyes unto the hills, from whence | cometh | my help.
2. My help cometh from the Lord, | which made | heaven and | earth.
3. He will not suffer thy foot | to be | moved ;
   He that | keepeth .. thee | will not | slumber.
4. Behold, He that | keepeth | Israel ;
   Shall not | slum— | ber nor | sleep.
5. The Lord | is thy | keeper ;
   The Lord is thy shade up- | on thy | right— | hand.
6. The Sun shall not | smite thee .. by | day :
   Nor the | moon— | —by | night.
7. The Lord shall preserve thee | from all | evil,
   He | shall pre- | serve thy | soul.
8. The Lord shall preserve thy going out, and thy | coming | in ;
   From this time forth and | even .. for- | ev-er- | more.

No. 35. PSALM 23.



No. 36. PSALM 23.



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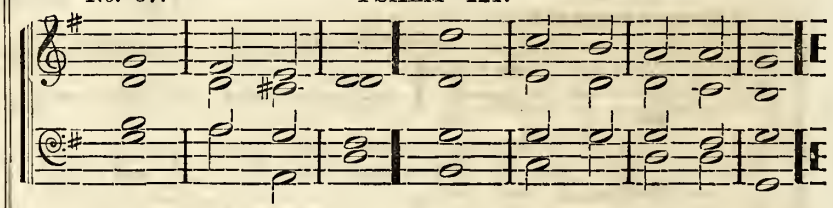

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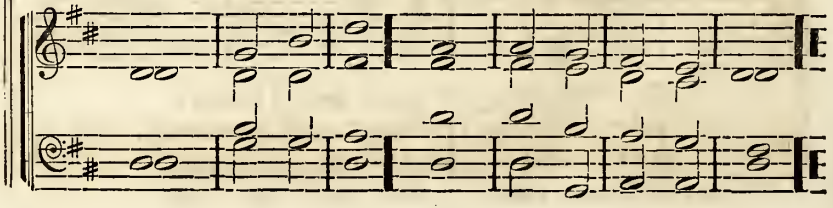
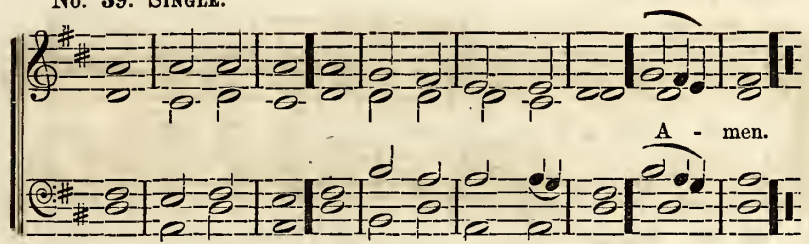


No. 39. SINGLE.



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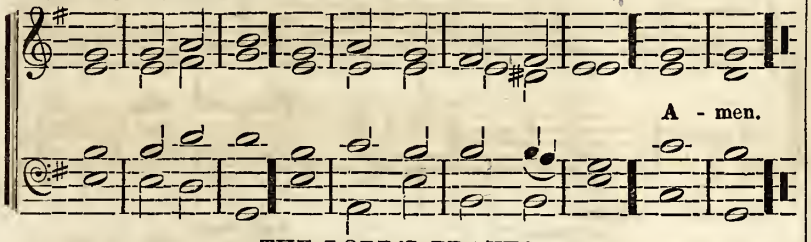
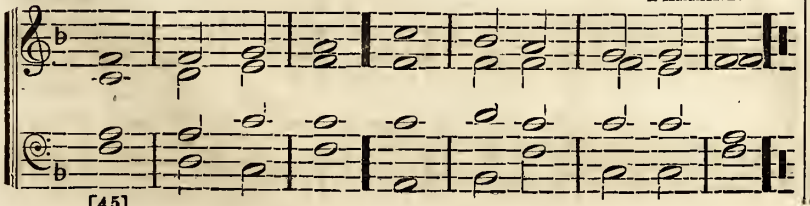


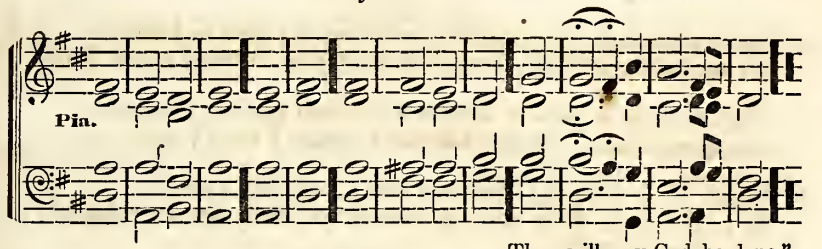
THE LORD'S PRAYER.

1. Our Father who art in heaven, Hallowed | be thy | name,
   Thy kingdom come: Thy will be done on | earth as it | is in | heaven;
2. Give us this day our | daily | bread,
   And forgive us our trespasses as we forgive | those who | trespass .. a- | gainst us;
3. And lead us not into temptation, but de- | liver...us from | evil;
   For thine is the kingdom, the power, and the glory, for- | ever..and | ev— | er.‖ A- | men.‖

No. 41. FARRANT.



No. 42. PECULIAR. "Thy will be done." B. F. EDMANDS.



HYMN. [PECULIAR.]

1 My God,—my Father,— | while··I | stray,
Far from my home,—on life's rough | way,
O teach me from my | heart··to | say,
"Thy will, my God, be done."

2. Though dark my path and | sad··my | lot,
Let me be still,—and murmur | not,
And breathe the prayer di- | vine··ly | taught,
"Thy will, my God, be done."

3. What though in lonely | grief··I | sigh,
For friends belov'd,—no longer | nigh;
Submissive still would | I··re- | ply,
"Thy will, my God, be done."

4. If thou require me to resign
What | most··I | prize,‖—it ne'er was | mine;
I only yield thee | what··is | thine;—
"Thy will, my God, be done."

5. Should pining sickness waste away |
My— | life‖ in premature de- | cay;
In life—or death,— | teach me··to | say,
"Thy will, my God, be done."

6. Renew my will, from | day··to | day,—
Blend it with | thine,‖—and take away
Whate'er now makes it | hard··to | say,
"Thy will, my God, be done.

FUNERAL CHANTS.

1. Our days on earth are as a shadow, and there is | none a- | biding:
We are but of yesterday, there is but a | step be..tween | us and death.

2. Man's days are as grass, as a flower of the field | so he | flourisheth,
He appeareth for a little time and then | vanish- | eth a- | way.

3. Watch, for ye know not what hour your | Lord doth | come;
Be ye also ready, for in such an hour as ye think not the | Son of | man— | cométh.

4. It is the Lord, let him do what | seemeth..him | good:
The Lord gave and the Lord hath taken away, and | blessed be the | name..of the | Lord.

PSALM. 39.

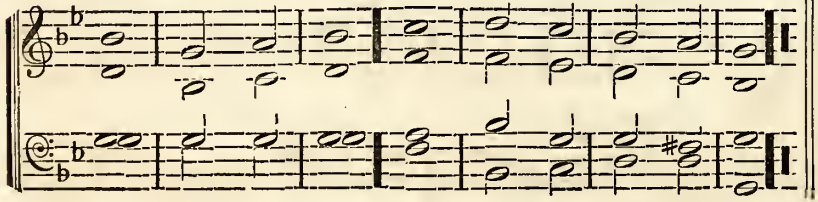
1. Lord, make me to know mine end, and the measure of my days, | what it | is;
That I may | know how | frail I | am.

2. Behold thou hast made my days as an handbreath,
And mine age is as | nothing..be- | fore thee;
Verily, man, at his best estate is | alto- | gether | vanity.

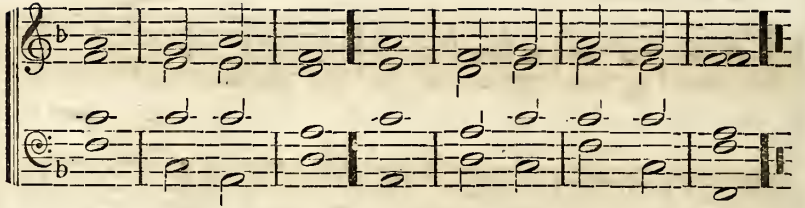
3. Surely every man walketh in a vain show;
Surely, they are dis- | quieted..in | vain;
He heapeth up riches, and | knoweth..not | who shall | gather them.

4. And now, Lord what | wait I | for?
My | hope— | is in | thee.

No. 43. SINGLE.



No. 44. SINGLE. GREGORIAN TONE. VI.



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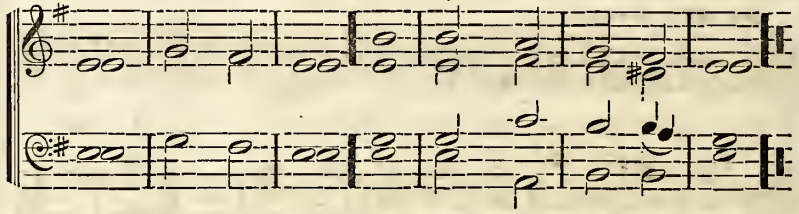
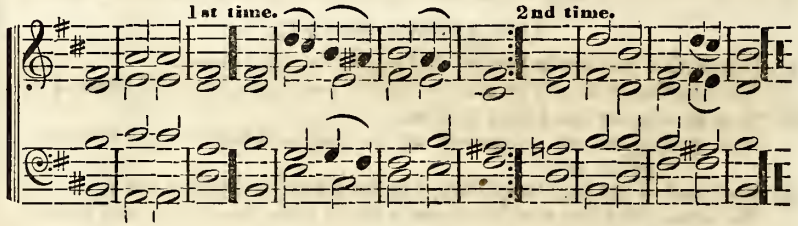


No. 46. DOUBLE.



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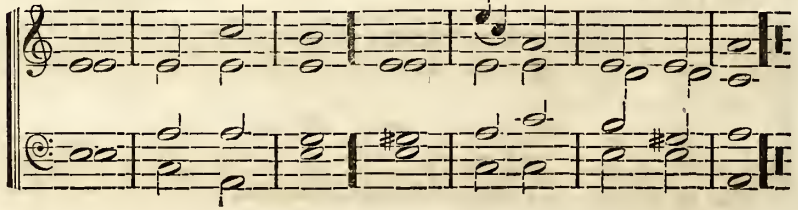


PSALM 90.

1. Lord, thou hast been our | dwelling | place,
In | all— | gener- | ations.

2. Before the mountains were brought forth, or ever thou hadst formed the earth | and the | world;
Even from everlasting to ever- | lasting | thou art | God.

3. Thou turnest man | to de- | struction;
And sayest, Re- | turn, ye | children...of | men.

4. For a thousand years in thy sight are but as yesterday | when...it is | passed;
And | as a | watch...in the | night.

5. Thou carriest them away as | with a | flood;
They are | as— | a— | sleep;

6. In the morning they are like grass which | groweth | up;
In the morning it flourisheth, and groweth up; in the evening it | is cut | down, and | withereth.

7. For we are consumed | by thine | anger;
And by thy | wrath are | we— | troubled.

8. Thou hast set our iniquities be- | fore— | thee;
Our secret sins in the | light of | thy— | countenance.

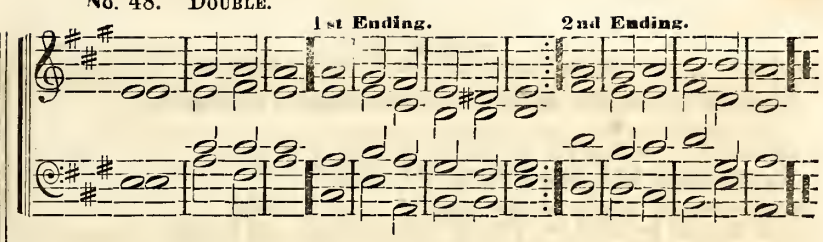
9. For all our days are passed away | in thy | wrath;
We spend our years as a | tale that | is— | told.

10. The days of our years are threescore years and ten; and if by reason of strength they be | fourscore | years,
Yet is their strength labor and sorrow; for it is soon cut off, | and we | fly a- | way.

11. Who knoweth the power | of thine | anger?
Even according to thy | fear, so | is thy | wrath.

12. So teach us to | number...our | days,
That we may ap- | ply our | hearts...unto | wisdom.

No. 48. DOUBLE.



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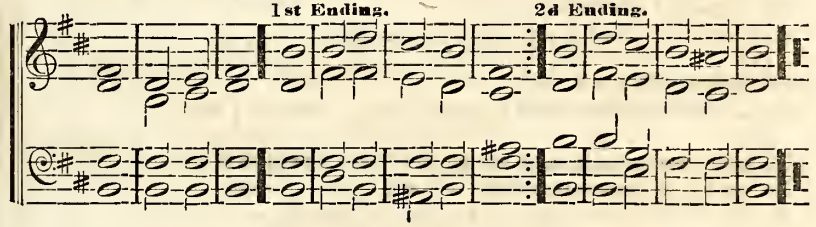
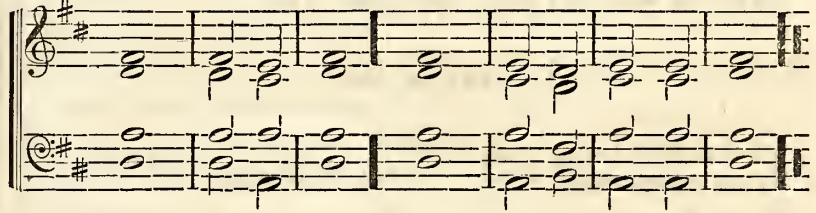


No. 50. TALLIS.



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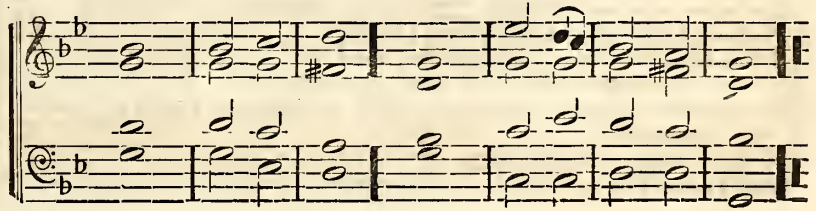


PSALM 1.

(A)

1. Blessed is the man that walketh not in the counsel of the ungodly,
   Nor standeth in the | way of | sin— | ners,
   Nor sitteth in the seat | of the | scorn— | ful.
2. But his delight is in the law | of the | Lord;—
   And in his law doth he meditate | day— | —and | night.
3. And he shall be like a tree planted by the | rivers ... of | water;
   That bringeth forth his fruit | in his | sea— | son.
4. His leaf also | shall not | wither;
   And whatsoever he | doeth | shall— | prosper.

(B)

5. The ungodly | are not | so;
   But are like the chaff which the wind | dri— | veth a- | way.

(A)

6. Therefore the ungodly shall not stand | in the | judg-ment;
   Nor sinners in the congregation | of the | right— | eous;
7. For the Lord knoweth the way | of the | right-eous.

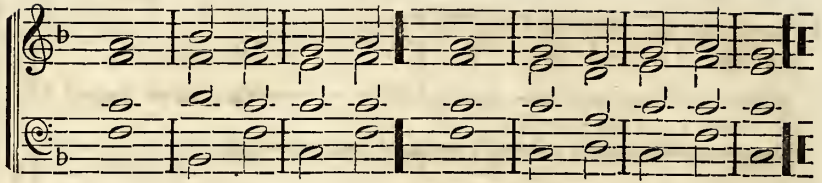
(B) LAST STRAIN.

But the way of the un- | godly ... shall | per— | ish.

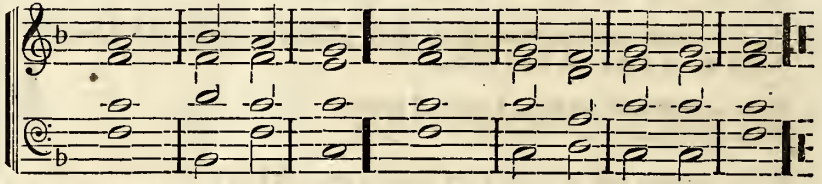
PSALM 15.

1. Lord, who shall abide | in thy | tabernacle?
   Who shall dwell | in thy | holy | hill.
2. He that walketh uprightly, and | worketh | righteousness;
   And speaketh the | truth in | his— | heart.
3. He that backbiteth not with his tongue, nor doeth evil | to his | neighbor,
   Nor taketh up a re- | proach a- | gainst his | neighbor.
4. In whose eyes a vile person | is con- | temned;
   But he honoreth | them that | fear the | Lord.
5. He that sweareth to his own hurt, and | changeth | not;
   He that putteth not out his money to usury, nor taketh re- | ward a- | gainst the | innocent.
6. He that | doeth ... these | things
   Shall | never | be— | moved.

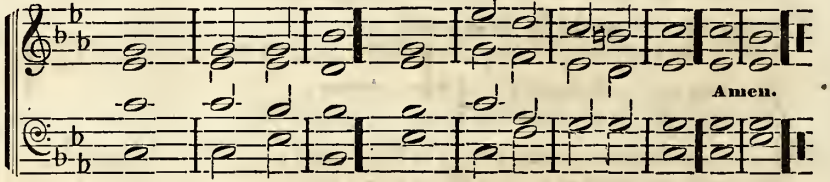
(A) No. 52. GREGORIAN, TONE I. SECOND ENDING.



(B) No. 53. TONE I. FOURTH ENDING.



No. 54. SINGLE.



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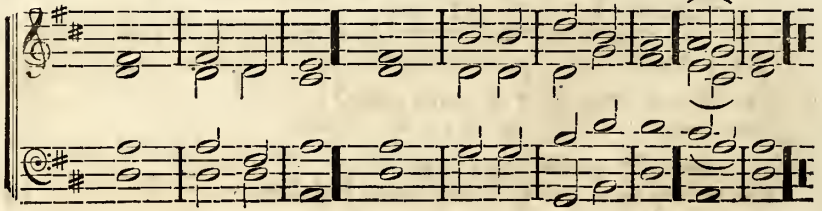
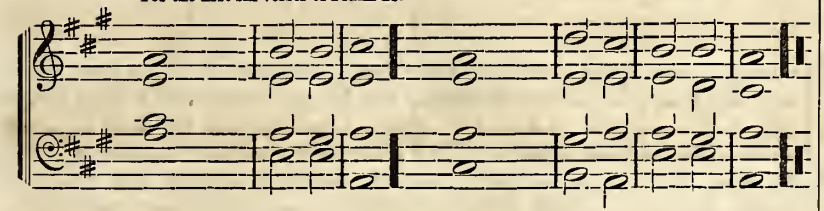


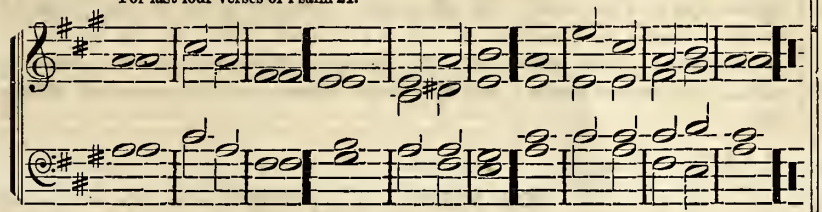
No. 56. TURNER.

For the first six verses of Psalm 24.

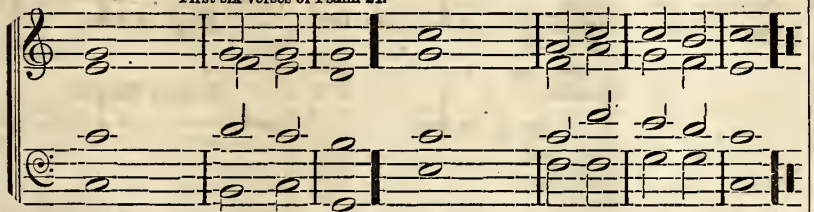


No. 57. G. J. WEBB, By permission.

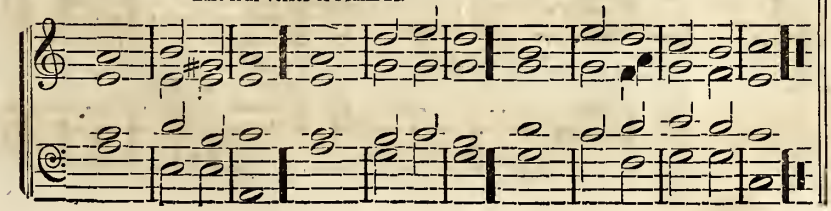
For last four verses of Psalm 24.



No. 58. First six verses of Psalm 24.



No. 59. Last four verses of Psalm 24. E. H.



PSALM 24.

1. The earth is the Lord's and the | fulness there- | of;
The world, and | they that | dwell there- | in.

2. For he hath founded it up- | on the | seas;
And established | it up- | on the | floods.

3. Who shall ascend unto the hill | of the | Lord;
And who shall | stand in ·· his | holy | place?

4. He that hath clean hands, and a | pure— | heart;
Who hath not lifted up his soul unto vanity, nor | sworn de- | ceitful- | ly.

5. He shall receive the blessing | from the | Lord;
And righteousness from the | God of | his sal- | vation.

6. This is the generation of | them that | seek him;
That seek thy | face, O | Ja— | cob.

No. 57.

7. Lift up your heads, | O ye | gates; ‖ And be ye lift up, ye ever- | lasting | doors; And the King of | glory | shall come | in.

8. Who is this | King of | glory? ‖ The Lord, | strong and | mighty;
The— | Lord, | mighty in | battle.

9. Lift up your heads, | O ye | gates; ‖ Even lift them up, ye ever- | lasting | doors; ‖ And the King of | glory | shall come | in.

10. Who is this | King of | glory; ‖ The- | Lord of | hosts, ‖ He | is the | King of | glory.

Glory be | to the | Father, ‖ And | to the | Son, ‖ And | to the | Holy | Ghost:

As it was | in the ·· be- | ginning, ‖ Is now, and | ev-er | shall be, ‖
World | with-out | end. A- | men.

TEACHER'S INDEX.

This index points out such tunes as may be profitably employed during the first exercises of a class of learners. They are arranged according to the keys.

The practice of tunes chosen from the body of this or any other collection of Psalmody, is as advantageous for the pupil as that of exercises written expressly for the purpose. Nobody expects the instructions given in a common singing school to embrace every particular of musical knowledge. The time is too limited. What is deficient will be made up by the exertion and study of the pupil himself. The actual practice of reading and singing will carry the learner forward more rapidly than a minute attention to particular details. It would be a foolish waste of time for one who should propose to learn a new language to take the dictionary and commit to memory the meaning of every word. The wise as well as usual course is to take some good author and translate him into the vernacular; it being certain that, in this way, the student will acquire a knowledge of the more important words. Some previous attention to the grammar is doubtless requisite in either the study of languages or music. But as practicc in speaking and reading a foreign tongue is the main thing, so, equally, is practice in reading and singing music. The Author recommends the use of tunes as soon as the knowledge of notation has been acquired. The continued application of the *do-re-mi* is all-important to make good readers; but it is sometimes carried too far, so that the pupil becomes helpless without it. The principle of the Pestalozzian system has been applied beyond reason. Let us hope for a more practical method of instruction.

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